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THE MAN BEHIND THE LEGEND

Presenting Mr. Gatti—the Metropolitan's Benevolent Despot

By Mary F. Watkins

ALTHOUGH he has walked among us in the flesh for over twenty years, efficiently and without ostentation attending to his own complicated business, he has early achieved and quite involuntarily maintained the distinction of legend.

It runs something like this: Mr. Gatti can speak no English and rarely speaks anything else; Mr. Gatti will never, well, hardly ever, give an interview; Mr. Gatti is mysterious, sphinx-like; his methods are obscure, never seen in operation. Mr. Gatti is secretive, retiring, the armor of his imperturbability invulnerable, the man whom nobody knows.

And like all legend it has been founded on some misinterpreted evidence. More people have seen this ponderous and impressive figure pacing clothed in solitude and meditation through the crowded corridors of the opera house than have been privileged to behold him genially seated, thumbs in his vest, conversing amicably with a friend. It is true that his English is infrequent, but that is sheer genius rather than deficiency. He has actually confessed that this apparent ignorance has saved him many an annoyance; if his profession will not permit a convenient deafness at times he must take refuge in being dumb. He has been an impresario for a long time, but one of the first lessons he learned, away back in his twenties at Ferrara was never to get excited. He has perfected his technic, that is all. And incidentally, no other man has held his difficult office so long in all the history of opera.

Silence and calm. What could be more effective, and how came he to discover the secret? His very name must have given him pause; Gatti, translated, meaning Cats, and Casazza, a very large house. Something premonitive must have actuated his parents, both devotees of the singing drama. They sent young Giulio to a naval college at Genoa, they made of him a graduate engineer. But he would not take to the sea.

Alarming Predilections

STILL earlier in his youth he had shown alarming predilections. At the age of nine, while a student of the National College in Ferrara he expressed a desire to learn the pianoforte. The master to whom he applied asked to see his hands, and firmly denied the boy his wish. "They are entirely too small," he replied heartlessly. (And if you care to notice, they are still small, finely modelled, sensitive as a woman's). So, mouth and lungs conforming to standard, he was forced to be content with the trumpet, later the clarinet. And his brain, perhaps a trifle over-size, was set to work upon theory, harmony, solfeggio, counterpoint and other childish diversions.

IT is not generally known that Mr. Gatti himself has appeared on the



Cosmo News Photo

GIULIO GATTI-CASAZZA. GENERAL MANAGER OF THE METROPOLITAN OPERA COMPANY.

opera stage, but so he did, and at about this period. In addition to his skill upon the trumpet he sang a pleasing soprano and so when the college, as was its custom, put on its annual opera, he logically drifted into the incidental processions and choruses. One spring he so distinguished himself in the ensemble of *Crispino e la Comare* that when it was repeated the following season by popular demand he was given a little role. Those who heard this fairy opera at the Metropolitan in 1919 will remember the children in the cast, but doubtless never dreamed in their wildest moments that their own bearded impresario had thus made his operatic debut.

Gatti continued to take part in musical performances into his late teens. "I had developed" he tells you naively "an exceedingly nice tenor voice at that time." It did not, however, stay by him, for on his own admission, it had deteriorated at twenty into something not so good, "a true falsetto."

But by this time he was deep in the intricacies of naval tactics, at least by day. He confesses that his evenings were always spent wherever there was music, and particularly opera to be heard. His most ardent study was devoted to maps and timetables, not in the interest of Italy's power on the seas, but inspired by any chance advertisement in the newspaper of a

première or a production of special interest, his vacations and leaves were passed upon the road to these events. Martucci and his orchestra in Bologna made an attraction which drew him irresistibly, and he learned to know every important opera house in the country including that first one of all, La Scala, over which, at so tender an age, he was shortly to be made director. But first he was to serve his novitiate in his home town of Ferrara.

Of Mr. Gatti's mother we know only a little. That she was a patrician, even of noble birth, and that she sometimes poked fun at her son because when other little boys in Udine, the village where he was born, began following little girls about, Giulio devoted all his attentions to shadowing a certain venerable gentleman who occupied an apartment in the Gatti-Casazza palazzo, one Giuseppe Verdi. Of Gatti, padre, however, it is recorded that he was both a soldier and a statesman. From him his child inherited discipline and diplomacy. He was one of that mad band who put on red shirts and followed Garibaldi to glory, he was a senator of the kingdom, and president of the council of Ferrara. Some of these duties must have oppressed him, for when Giulio was only twenty-three, he was asked by his father's associates to take over that part of his responsibilities which included the management of the Teatro Comunale, the local opera house.

Entering a New Career

GIULIO, making a few polite and modest protestations concerning his youth and inexperience, was really delighted to desert the navy and threw himself into his new career with more ardor than the pet legend will ever give him credit for. How he resuscitated the defunct stuffiness of his new charge, and put it on the list of healthy and modern enterprises is a matter of history.

His method was characteristic of the early twenties. He travelled. He went to France, and he spent months of absorbing observation in Germany. He visited Bayreuth at twenty-four and heard his first Tristan, his first Parsifal. He went to Munich and fell a victim to the charms of Lohengrin. Strangely enough, his enthusiasm for this opera drew him to over thirty performances. It epitomized to him at that time all that was desirable in a lyric drama. Later he shifted his loyalty but not his composer. Mr. Gatti now prefers above all other operas that of Die Meistersinger and every time he gives it at the Metropolitan he treats himself to a quiet corner of his own Box 48 and thoroughly enjoys himself.

But to continue the tale of his youth, which he insists is more interesting
(Continued on page 17)

Hofmann Plays in Pittsburgh

Bohm Ballet Is Also Star Attraction

PITTSBURGH, Nov. 21.—Josef Hofmann returned to this city to give a piano recital in Syria Mosque on Nov. 9. After preliminary Handel and Mendelssohn numbers, Schumann's Carnival occupied the spotlight. Mr. Hofmann rendered this music with all his wonted authority, and gave it new life. Following the Carnival came a group of Chopin, and then numbers by Dvorsky, Prokofieff and Liszt. The concert was under the local management of May Beegle.

James A. Bortz presented the Adolph Bolm Ballet in Carnegie Music Hall on Nov. 12. Enthusiasm was keen. Mr. Bolm was ably seconded by Vera Mirova and by Bernice Holmes.

A Schubert memorial concert was given in Carnegie Music Hall on Nov. 14 under the auspices of the United German Singing Societies of Allegheny County, who furnished the mass chorus. May Korb was soprano soloist. The Johnstown Quartet Club also took part. George Seibel, president of the Authors' Club, delivered the address. The program included the Unfinished Symphony, the Rosamunde Overture, the Military March, Psalm 23, choruses and songs.

Dorothea McKinney, soprano, and Ralph Federer, pianist, assisted Dr. Casper P. Koch at his weekly free organ recital in Northside Carnegie Hall on Nov. 11. Free organ recitals were given by Dr. Charles Heinroth in Carnegie Music Hall, Nov. 10 and 11.

WM. E. BENSWANGER.

New Concert Bureau Opens in Detroit

DETROIT, NOV. 21.—MARIE HAMPEL heads a new concert management which announces a series of events. The majority of these are to be held in the Detroit Institute of Arts. Bookings are: The Kedroff Male Quartet, Dec. 6; the Society of Ancient Stringed Instruments, Jan. 9; the Prague Teachers' Chorus, in the Masonic Auditorium, Jan. 18; Harold Samuel, pianist; Carl Sandburg, American poet, March 15.

HOLD SCHUBERT DAY

DETROIT.—The Twentieth Century Club of Detroit held a Schubert Day on Nov. 1. The guest of honor was Jefferson B. Webb, manager of the Detroit Symphony Orchestra. Taking part in the program were: Mrs. Pasque, Mrs. Harry Hadlow, Mrs. Lawrence Roskam, the Ladies' Quartet from the Laurel Singers, directed by Jason Moore, Herman Hoexter, Margaret Schuiling and Dr. Mark Gunsburg.

OPEN CHICAGO STORE

CHICAGO.—The American Piano Company opened its new retail store in this city on Oct. 15. In an entirely new six story building of its own, this company handles the Mason and Hamlin, Chickering, Knabe and Fischer pianos. The building is especially designed to meet the demands of the new concern. Lathrop Ressiguie, recently of the Baldwin Piano Company, has been engaged as manager of the artists' department of the new store. A. G.

What Detroit Is Hearing

Hoogstraten and Hayes Give Performances

DETROIT, Nov. 21.—Willem van Hoogstraten conducted the Detroit Symphony Orchestra's fourth Sunday afternoon "pop" concert in Orchestra Hall on Nov. 4. Numbers making up the program were the overture to Der Freischutz, Tchaikovsky's Pathetique Symphony, the Prelude to and Liebestod from Tristan und Isolde and Bach's Air for the G string played by the string choir.

Many people were drawn to the Masonic Auditorium on Nov. 7 to hear Roland Hayes sing French, German and Italian songs, in addition to Negro spirituals. The latter were arranged by Percival Parham, A. Hosey and Mr. Hayes himself.

The first morning concert of the Tuesday Musicales was given in the Twentieth Century Club Auditorium on Nov. 6. The program was in commemoration of the Schubert centenary, and included an appreciation of the composer by Clara Koehler Heberlein. The Forellen Quintet was rendered by May Leggett Abel, Gertrude Heinze Greer, Lorraine New-Hall, Irene Madill and Flora A. Swaby; Margaret Vander Hoop played the piano, and Mrs. McKee Robison sang, accompanied by Mrs. Edwin S. Sherrill. An added attraction was the appearance of Edith Rhett, who spoke about the summer festival held in Vienna.

HELEN A. G. STEPHENSON.

'Cellist Is Attacked by Vicious Dog

NEW ORLEANS, NOV. 21.—On entering his garage, Manuel Perez Sandi, 'cellist of the New Orleans String Quartet, was attacked by a vicious dog and suffered severe injuries. Wounds on his hands, arms and body prevented his playing for a time, and caused a suspension of the Quartet's rehearsals.

Curtis Gives New Series

Arranges Concerts in Outlying Cities

PHILADELPHIA, Nov. 21.—With the opening of its fifth season, the Curtis Institute of Music announced the inauguration of a series of educational concerts to be given in Philadelphia and vicinity. Concerts in outlying towns are under auspices of schools and colleges, music clubs and civic organizations, and are free to the public. The courses present artist student of the Curtis Institute in joint recitals and ensemble programs.

A special series of concerts in the Philadelphia Museum of Art has been established through the generosity of Mrs. Edward Bok and the Curtis Institute. These performances are given by various ensembled organizations of the Institute under the direction of Louis Bailly, head of the chamber music department.

To Visit New York

The Curtis Institute Orchestra conducted by Artur Rodzinski has been booked for concerts in Carnegie Hall, New York; the Poli Theatre, Washington D. C., and the Academy of Music, Philadelphia. The Swastika Quartet will be heard in Town Hall, New York; the Mayflower Hotel, Washington, D. C., and the Academy of Music Foyer, Philadelphia.

Individual recitals to be given under the auspices of the Curtis Institute include the debut of Elsa Meiskey in Town Hall, New York.

Recitals in Casimir Hall at the Curtis Institute began on Tuesday evening, Oct. 30, with a program by violin students of Lea Luboshutz. These recitals will be held weekly during the school year.

Faculty recitals were inaugurated on Tuesday evening, Nov. 6, with a program by Efrem Zimbalist. This will be followed by weekly recitals of members of the faculty. The Curtis Quartet, composed of Mme. Luboshutz and Edwin Bachmann, violins; Louis Bailly, viola, and Felix Salmond, 'cello, will give a series of concerts in New York, Boston, Washington and Philadelphia.

A CORRECTION

To the Editor of MUSICAL AMERICA

Dear Sir:

May I correct a misstatement in your issue of Oct. 27 in the article about Oliver Stewart, tenor? It is said that he is "soloist in the Park Avenue Baptist Church, New York." Mr. Stewart is not the soloist of the Park Avenue Church and never has been. The present soloist is George Rasely.

H. V. MILLIGAN,
Organist and Choir Director,
Park Avenue Baptist Church.
New York, Oct. 27, 1928.

Pinnera Among Celebrities at Carnegie



Gina Pinnera, soprano, made her first Pittsburgh appearance at the annual Founder's Day ceremonies of Carnegie Institute in Carnegie Hall. Andrew Mellon, Secretary of the Treasury, was the principal speaker. In the picture are, first row, left to right, Secretary Mellon, Colonel Church, president of the Institute, Gina Pinnera and Marc Peter, the Swiss minister. Those standing, left to right, are R. B. Mellon, Senator David A. Reed, Dr. Albert E. Day and A. K. Oliver

ORCHESTRAL MASTER WORKS—by

A Weekly Series of Program Notes by the Music Critic of the
New York Herald-Tribune and Program-Annotator of the New
York Philharmonic-Symphony and Philadelphia Orchestras

Lawrence
Gilman

No. 1.—BALLET SUITE by Lully

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LULLY, they say, was fat, short, large-nosed, thick-necked, thick-lipped; he "had nothing noble about him," wrote Lecerf de la Viéville in 1705. His expression, when it did not convey satirical malice, was often obstinate and disdainful. He was so short-sighted that he "could scarcely see when a woman was beautiful"—which was doubtless, for him, a major tragedy. Lully's morals were, at best, intermittently flagrant. Moreover, he appears to have been a faithless friend, a sycophant, an intriguer. Yet this strange and fascinating and repellent being was not only a great artist and a great figure in æsthetic history, but he wrote music of noble dignity and sometimes of exquisite tenderness. In his "dry and superficial soul" (as Romain Rolland too contentedly describes it) was a *cache* that hid some secret spiritual beauty. His music yields at times a high truthfulness and purity of expression. Rolland draws attention to the softness and plasticity of his melodic outline, to the delicate transparency of effect which he could obtain, and to his happy conveyance of the gentler moods of nature—his sense of pastoral loveliness: the tranquil and ordered poetry of gardens, nocturnal fountains, moonlit silence. In short, the case of Lully, with his obliquity and grossness yielding rare spiritual fruit, is merely another insoluble human mystery.

He was an amusing bundle of contradictions. A master of truckling and deceit, he was sometimes recklessly impudent to those who held power over him. Once, when a mechanical difficulty caused delay in beginning a performance of one of his operas which the King was attending, a message was sent to Lully that the Grand Monarque was tired of waiting. "The King is master here," retorted Lully, "and is at liberty to be as tired of waiting as he pleases!" For fourteen years, as overlord of the Opéra, he acted as director, composer, conductor, stage-manager, ballet-master, machinist—if electricity had been in use, Lully would have managed the lights. He did all these things with superlative ability, energy, and resource; yet this amazing Italian found time to become (as Mr. W. F. Apthorp has pointed out), "not only the true founder of French Opera," but to adapt, with surpassing cleverness and insight into the French character, what was essentially Italian opera to the French taste. From 1658 to 1671, he wrote about thirty ballets and divertissements, and between 1672 and 1686, twenty operas, in addition to instrumental and church music. He was a master of various styles, from tragedy to burlesque. He turned upside down the traditions of the court ballet. He knew the theatre backwards and forwards. His sense of stage effect was keen and intuitive; and he knew a subtler and deeper secret: how to make music speak with dramatic veracity and point.

At the end, this *buffon odieux* (as

¹ The Académie Royale de Musique was founded by Pierre Perrin (1620-75) and Robert Cambert (1628-77), March 19, 1671. It was opened with *Pomone*, a five-act pastoral, text by Perrin, music by Cambert—from all accounts, a poor thing, both as to its music and its drama. The first site of the Académie was a tennis court in the rue des Fossés-de-Neale (now rue Mazzarini), in the Faubourg Saint-Germain.



Jean Baptiste Lully

(Born at Florence, November 29, 1632; Died at Paris, March 22, 1687.)

Boileau called him)—this rake, knave, intriguer, who had lifted himself out of the obscurity of his Italian origin into a position where he talked back to a King,—died of an abscess of the toe. He left behind him fifty-eight sacks of louis d'or and Spanish doubloons, diamonds, and silver plate, worth in all about seven million francs.

To the very last he was cheerfully unscrupulous, for (according to a story told immediately after his death) he cheated to attain Heaven. His confessor, so runs the familiar tale, required as a condition that Lully should burn all that he had written of his new opera, *Achille et Polyxène*. Lully gave the abhorred score to the confessor, who triumphantly threw it in the fire. "What, Baptiste?" remonstrated a prince who visited Lully soon after, "you have destroyed your opera?" "Gently, Sir," whispered the expiring rascal: "I have another copy." So he died, radiant, corrupt, and unashamed, a poet and a genius; and his epitaph in the Church of Saint-Pères declares that "God gave him . . . a truly Christian patience in the sharp pain of his last illness."

Prelude from "Alceste"

Alceste, ou Le Triomphe d'Alcide, tragédie lyrique in five acts and a prologue, text by Quinault, produced at the Théâtre du Palais-Royal January 19, 1674, was Lully's third opera—though its predecessor, *Cadmus et Hermione* (1673), the second in the list,

was his first opera in any real sense; for the work which heads the list, *Les Fêtes de l'Amour et de Bacchus* (1672) was merely a *pasticcio* of old dances. Alceste was not a complete success, and some were shocked by "its mixture of tragedy and buffoonery." Quinault, the librettist, was criticized for compromising the dignity of Euripides' original.

The Prelude is from Act iii, Scene 5.

March from *Thésée*

Thésée, tragédie lyrique in five acts and a prologue, words by Quinault, was first performed at Saint Germain-en-Laye, before the King, on January 11, 1675. "From Lully's marches," said La Viéville, "a force filled with nobility and martial fire seemed to emanate." They attained a European fame; and "when the Prince of Orange wanted a march for his troops, he went to Lully, who wrote him one. And so the armées that marched for and against France both tramped to the sound of Lully's music." The noise of fighting in *Thésée*, wrote the Abbé Du Bois, "would have produced an extraordinary effect on the people of olden times."

Nocturne from *Le Triomphe de l'Amour*

Le Triomphe de l'Amour, ballet royal en 20 entrées, words by Quinault and Benserade, was produced at St. Germain-en-Laye, January 21, 1681 (it was given in Paris in the following May). The nocturne is that famous passage

in which "the sweet harmony blends and mingles with the voice of Night—Night, the hidden Diana, mystery, silence, dreams." The production of this little work signalized the introduction of women into the ballets, in which before, at the Académie, there had been only men. The innovation had already found favor in the semi-privacy of the Court, where great ladies delighted to take part in these performances, "without prejudice to their titles of nobility, privileges, rights, or immunities." When *Le Triomphe de l'Amour* was given at St. Germain, Mademoiselle de Nantes, daughter of Louis and Madame de Montespan, danced with castanets. She was not quite eight years old, but the police made no protest.

Menuetto from "Le Temple de la Paix"

Le Temple de la Paix is another opera-ballet, in six entrées and a prologue, words by Quinault, given at Fountainbleau, before the King, September 12, 1685. The major part of the work is a dithyramb in praise of Louis XIV. "Lully," remarks M. Rolland, "put life into his dances: that was the beginning of his reform. He opposed the tendency of the time to perform dances too slowly, at least in the theatre. He did not create either the minuet, the gavotte, or the bourée, which had been perfected long before his time; but he doubtless put more life into them, and took them in quicker time. He had, moreover, a predilection for lively and jerky dances like the jig, the canarie [an old dance which got its name from the Canary Islands, whence it is supposed to have been imported] and the forlane. To understand Lully's music, however, we must not forget that he put his Italian vivacity into its execution. . . . He wished by degrees to make the dances part of the action. . . . At length, in the course of transforming ballet into drama, he evolved 'airs danced in a characteristic way'; that is to say, ballets which were scarcely danced at all—ballets with hardly any dance-steps, but composed, as Du Bos says, of gestures and demonstrations—in brief, dumb show."

M. Rolland bids us remember that Lully to the end of his days remained to the general public what he had been when he made his début: a composer of ballets. Until the end of Louis' reign, the Florentine's ballets were danced at court. Louis himself, at the age of forty-six, danced as a *Nymph* in the *Eglogue de Versailles*, two years before Lully's death.

² Though, as Mr. Apthorp reminds us (in his brilliant study, *The Opera, Past and Present*), there was, in the class French *tragédie* to which Lully's libretti mostly belonged, "more haranguing than dramatic action in the Shakespearean sense."

³ These excerpts from Lully's works are presented in the guise given to them by Felix Mottl in his adaptation for concert use of pieces from the operas and ballets—though in Mottl's suite the numbers have a different order.

⁴ There were many different elements in Lully's operas: ballet-comedy, court airs, popular airs, recitative-drama, pantomimes, dances. One would say the work was very heterogeneous if one thought only of the elements that composed it, and not of the mind that controlled it all.—Rolland.

⁵ Du Bos, says Rolland, "was probably speaking of the March of the High Priests and of the . . . hearing the standards and spoils taken from their conquered enemies, in the first act of *Thésée*. It is a scene of admirable fulness—a sort of March of Louis XIV victorious army." There are equally striking marches in Lully's *Cadmus* and *Amadis*.

⁶ An *entrée* in those days meant sometimes a division of an act, sometimes a dance-number, sometimes a whole act in an opera-ballet.

FARRAR'S NEW WORLD OF SONG

Her Forthcoming Recital Leads Her to Voice a New Estimate of Life and Music

By Dorothy Crowthers

PEOPLE who talk about Geraldine Farrar "coming back" to public life, who anticipate her New York concert in Carnegie Hall on the afternoon of Nov. 25 as something in the nature of a return, fail to realize that Farrar has never really been absent. Granting that her farewell to the Metropolitan Opera was observed in April of 1922, her art and name have remained constantly in the minds of whosoever follows the trend of musical events. Yet, with the years, there has been a metamorphosis, a gradual one which still puzzles many, but which was inevitable to those who know her well. She is no longer the spectacular prima donna furnishing headline copy to the daily newspapers, but a woman of sweetness, simplicity and deep sincerity, disdaining display and shunning the public eye except as it looks upon the art she offers.

"I had been painting on a broad canvas and I longed to work in miniature," she said, a few days ago, in her Park Avenue apartment. "In opera the prima donna must always enact a part, interpret the character whose robes she dons, and only that one throughout a performance. In concert, the same artist expresses herself, through the less constrictive medium of song. Instead of the necessary opera routine of endless rehearsals and repeat performances, the recital field leaves one free to expand wings of individuality and to soar to an artistic altitude commensurate with one's own interpretative capacity. Even though I give the same program in every city of the season's tour, I find no monotony in so doing, because there is such variety of delineation required."

Prefers to Sing Lieder

HER program for Nov. 25 includes five songs of Schubert, five of Schumann; a group of Scarlatti, Mozart and eighteenth century French songs; and a final group in English, selected from Lie, Rubinstein, Grieg, Strauss and Jensen.

"They are practically all lyric narrative," she indicated. "To me, there is never a sameness in that type of musical utterance. I should prefer to sing lieder entirely,—they come from the heart,—but in an audience there are many tastes. One very musical friend admits that she sits through the German groups for the sake of the French chansons. And there are always those who must have something in English, so I try to keep an open mind and present what is pleasing, without lowering the banner held high by the true lieder singer."

The persistent souls who cannot become reconciled to no opera in connection with Geraldine Farrar, constantly write appeals for arias, especially for those from *Butterfly* and *Carmen*. But they are doomed to disappointment. Outside of the page's air from Mozart's *Marriage of Figaro*, no opera element will be found in the program. "An audience is not really satisfied with these operatic excerpts," Farrar avers. "Without the trappings to which they are accustomed, the effect is not complete. Certainly without true feeling in them,—and I can no longer arbitrarily enter into those characters,—the spirit of the conception would not be convincing."

Her program is the result of three months' careful thought and study. Even the encores are planned as part of the whole picture. Not content with



Geraldine Farrar, who will be heard in recital at Carnegie Hall, New York, Sunday, November 25.

the indifferent translations frequently issued in program pamphlets, she dedicated leisure summer moments to rendering into beautiful English verse, without losing any of the flavor of the original setting, Schumann's *Liebeslied* and *Herzensleid*, Mozart's *Voi Che Sapete* and *Dites que Faut-il Faire* by an unknown French composer.

Period of Withdrawal

THIS period of withdrawal, in preparation for artistic activity, is passed at her lovely home in Ridgefield, Conn. "There, in the heavenly quiet, I can create," she alleges. "The tempo of the city has become too exhausting. The very air seems electrically charged."

Farrar has been a frequent attendant at the Metropolitan in the last two years. Strange to say, the familiar surroundings evoke no memories.

"I feel as if it had been a different person who once trod the operatic boards. In witnessing the performance of others, in parts associated with my career, there is no feeling of comparison because I had no set way of interpreting a role. The impulse and prevailing mood of the moment animated my characters."

"You wouldn't have wanted me to go on offering what would have become mere husks," she said in defense of her decision to retire from opera at the age of forty. "The portrayals could not have continued to be real when my expression had outgrown them. I do not mean that if a singer wishes to continue in opera, he or she should not do so. One should do what best expresses one. To be a prima donna is a role in itself which no longer attracts me. One is selling something,—living portraits of operatic characters,—and one must therefore cater to the public. Crowds gathered at the stage door expect to see a prima donna emerge in a *Tosca* crown or a *Butterfly* kimono. This being obviously impossible, she must wear more furs than anyone else, or play the game in some similar fashion. It is part of the nor-

mal prima donna politics. I am simply different now."

It was cited to her that an eminent critic of one of New York's prominent newspapers, had remarked upon seeing her in the audience at the Metropolitan the previous evening, "I sometimes wonder how Geraldine Farrar looks back upon the various roles she used to sing here, whether with the perspective of the years, she recalls any one of them more tenderly than others. She gave me three entrancing portraits for my musical memory, the *Goose Girl* in *Königskinder*, *Mimi* in *La Bohème*, and *Lodovetta*, yet none of these were typical of the Gerry of those days."

Never Looks Back

GERALDINE FARRAR never looks back, but her friends do, and a number of them have corroborated the critic's theory that the *Goose Girl* and *Mimi* foreshadowed the later woman, now fully flowered. "These roles have one thing in common," she said, "and that is illusion, which has a universal appeal. This was epitomized in *Königskinder*, which is of fairy tale texture."

"Romance is still the essence of my life. Not sentimentality, but a love of the spell which attaches to the imaginary. I should feel terribly if I ceased to share in the fairy tales which enthrall certain children of whom I am very fond."

She is interested in young singers, but warns them against succumbing to the flattery of a Metropolitan offer before they have acquired thorough musicianship and histrionic ability. "A voice is not enough to build on," she claims. "Granted they are ready for an operatic career, it is difficult to achieve satisfactory results in some of the modern vehicles." Following the premiere of *The Egyptian Helen*, at which she had been present the night before, her comment was, "I offer my condolences to the artists! Richard Strauss has given us only an empty contrapuntal skeleton. In comparison, *Turandot* has far more vitality."

"Certainly most modern composers have nothing to say, but the trouble is with life, I think. This is a trying transition period. We don't know quite what we are striving for and we give nothing of beauty. One reason is that we are not willing to grow old gracefully. Years, as such, are appalling to most people. But why, in acknowledging age, should one admit a physical deterioration with no compensating growth of spirit? I never think of years except as a greater opportunity to broaden mentally and develop spiritually, through a mellowing process effected by assimilated experience and increasing artistic attainment."

Lives Her Philosophy

GERALDINE FARRAR does not preach her philosophy. She lives it. And as she talked, she looked it, with her radiantly youthful face, fine intelligent eyes, and prematurely silver hair, strikingly set off by the warm cerise color of her simply frock. Surrounded by her music, many books, and always by many flowers, with an etching of Lilli Lehmann,—whom she deems an empress,—lending inspiration, she spends secluded hours in the city. But Ridgefield with its noble expanse of New England hills, is the setting which best suits the new Farrar.

She will return there for Christmas, to be with her father, whose thirty-acre farm is adjacent. After New Year's day she is off to California and the northwest until April. A month will be divided between events of the late music season in New York and early garden activities in Ridgefield, after which she sails for Europe the first of May, to be with friends in Paris, Vienna, Berlin and at the Italian Lakes. She will return in July to begin preparations for a momentous celebration in honor of her father's seventieth birthday in August. Contrary to recently published rumors, she is "entirely too absorbed in her present occupations to be at all concerned with matrimonial inclinations."

Geraldine Farrar is more than an artist; with personal beauty enhanced by animation, and a dynamic personality, she combines a superb mentality which is many-sided and swift-moving, and a warm-heartedness that is genuine. But more significant than any of these qualities, is a gallant spirit which has sustained her through gruelling tests.

To be in her presence has always given one a sense of elation, but it is now more than the ecstatic excitement experienced in her prima donna days. The new Farrar imparts an exaltation of spirit, which bears out her own expressed wish: "If I can live so that those who come in contact with me find encouragement and enrichment, that is all I ask of life. Far more important to me than being a great artist, will be, when the final curtain is drawn, to have succeeded in being a great human being."

PIANIST SAILS

Paul McCoolle, pianist, sailed recently for Europe, after completing a tour of the western coast. He gave recitals in Seattle, Everett, Bellingham, Spokane and Santa Barbara, as well as in Chicago, and is to be heard in Paris and London. Mr. McCoolle does not expect to return to this country until next summer, when he is booked for a tour in California and the northwest.

The Modernistic Programs

Separating the Sheep from the Goats in the Matter of Contemporary Music

By Irving Weil

CONTEMPORARY music of the nonconformist type, which so many people regard with pointed disgust, really gets along with its enemies much better than with its friends. It can reckon easily enough with those who so contemptuously dislike it, for their attitude is simple, definite and unregenerate. When no quarter is the watchword in two opposing camps, the affair is thoroughly understood and the fight is a *l'outrance*. What the advanced music of the day suffers most from is its self-appointed supporters and chiefly because their besetting ailment is an acute myopia. They can't see beyond the ends of their noses and perspective is therefore unknown to them. In the consequent enthusiastic blurr through which they regard the passing musical scene, outline disappears and every sheep looks like a goat.

It is for this reason that when an amiably open-minded person—for there are such here and there—is invited to contemplate the newest discoveries in modernism made by one or another of the industrious little groups which make this kind of pioneering their business, he always is disappointed. For one flash of significance, of genuine inventiveness, he must endure what seem like hours of miserable boredom. The sheep are paraded before him in the fond belief that their standardized and sorry caperings will persuade him they are veritable and lusty rams. Occasionally a shaggy and bearded and undoubted disturber of the peace will really mix up the flock with a flourish of authentic horns and then one comes out of one's coma. But the strange thing is that the herders rarely know just when they are entertaining the real thing.

The latest example of how little these entrepreneurs in the presentation of new music are able to tell the good from the bad occurred when the Pro-Musica Society dumped a barrel of it on the stage of the Town Hall at its first concert of the season a week ago last Wednesday. There was piano music, vocal music, harp music and music for strings, and all of it was in what is now easily recognized as the modernist manner. Nearly all of it was self-consciously and exaggeratedly so; only a very little of it may be said to have expressed itself in an idiom that was to some extent its own.

One wondered how it was possible for the gentlemen, or ladies, or both who were responsible for this choice of new music not to know that nine-tenths of it, or more, was not representative of the best contemporary output—in fact, was not worth the trouble and expense of public performance. Every professional concertgoer present in the hall, with or without prejudice, knew it immediately. And the unprofessional and certainly sympathetic audience knew it too, for it became fearfully discouraged early in the evening and kept dwindling itself away in such numbers that, at the end, there wasn't a quarter of it left.

Yet this was something grandiloquently called an "international referendum concert," which means that its program was suggested by the International Advisory Board of Pro-Musica, a band of well known and quite eminent musical personages. One is therefore forced to the conclusion that the well known and eminent gentlemen either don't know what they are about or that what they are about has too many little wheels within wheels.

CERTAINLY this first large dose of new music to be administered this season left one with considerably enfeebled pulse and temperature at subnormal. Eight contemporary composers were represented and only two of them had anything to offer that was of even passing importance. One of these was Ernst Krenek, the Czechoslovakian Austrian and the other was Maurice Delage, the Frenchman.

Krenek, at twenty-eight, is probably the most talked-about composer in Europe and surely in Germany and Vienna. Moreover, he is likely to be the subject of much conversation over here before the winter is over, since the Metropolitan Opera is to give his jazz piece for the stage, *Jonny spielt auf* (Johnny Leads the Dance) in January. He is one of the few modernists who has any real facility in music. There are already behind him three symphonies, three string quartets, a dramatic cantata, several operatic works and a quantity of chamber music for various groups of instruments.

He is, indeed, a prolific person who goes about with his pockets bulging score pads and he dashes passing ideas upon paper wherever he happens to be. Railroad journeys seem particularly to stimulate him. His third string quartet, which Pro-Musica brought forward in a performance by the New World Quartet, is one of these things that got started on a railroad train. Krenek at the time was on his way to Berlin, where he now lives, and he finished the piece in the next three weeks. That was five years ago, when he was twenty-three.

For a twenty-three-year-old, the quartet has astonishingly good moments; it also has astonishingly bad ones. The good ones can be readily traced to the railroad trip—and the bad ones to Berlin. The rhythmic noise of the train is the quartet's most interesting thematic material. You hear it at the very beginning of the piece and much is made of it later on. Of course, if you didn't know it was suggestive of what it is, you might suppose it was Mr. Krenek busily sawing wood. But that would not necessarily matter too much.

The work is in two parts, or so it was played the other evening. Actually, it divides itself into three, the middle one being a solemn slow movement and highly sentimental. Krenek is hardly at his best when he is solemn and it was the beginning and the end of the quartet that were most interesting and effective in a mood of common things, ordinary thoughts. The slow section was both banal and pathetic.

The Delage representation was merely an Indian Ragamalika, not improbably an authentic Indian air, for the composer, no longer a youngster, has spent a good deal of time in the East. It was a fetching and evocative melody but Mr. Delage was so fully sold on it

that he repeated it nearly as often as a true oriental would. The song became part of a group on the Pro-Musica program, the others being three of Karol Szymanowski's Songs of a Love-lorn Muezzin. All of them were excruciatingly well sung by Greta Torpadie.

Another Traveller

THE most pretentious, and the emptiest music of the evening was one movement from a piano sonata by Charles E. Ives who, we believe, is the head of an insurance company when he isn't dabbling in music as a profoundly esoteric recreation. Anton Rovinsky, who played the thing with gusto and great skill, explained that it was to be regarded, so

far as we could gather, as a motion view of a railroad trip (the modernists are great travellers). It was programmed as "From Hawthorne" and we suppose in some way it had something to do with the Celestial Railroad in one of Hawthorne's short stories—which made Mr. Rovinsky's explanation seem unfortunate. The piece is really from Mr. Ives' sonata called Concord—1840-1860, the four movements of which are subtitled Emerson, Hawthorne, The Alcotts and Thoreau. The "Hawthorne" part of it disdained most of the known rules of music composition but, even so, could not escape the worst kind of bombast.

Some of the other matters of the evening included a work for two harps called *Pentacle*, written by Carlos Salzedo and played by him and the new Mrs. Salzedo, otherwise Lucile Lawrence—which made a harp sound like everything except one; a violin-and-piano sonata by Alexander Steinert of Boston that was Frankly Debussyan, so neatly did it reflect both the Belgian and the Frenchman; and a sonatina by the Dutchman, Willem Pijper, a cleverly unintentional exercise in the French style.

When Tenors Sing

THERE is perhaps no more striking commentary on the current unimportance of singing as an art than the fact that about the last thing in the world one would deliberately choose to do is to go to hear an Italian tenor at a concert. Yet there have been periods in the history of singing when the art was of so great consequence that this was the first thing anyone was likely to do who had the least interest in the matter. These periods were long, long ago—some of them a hundred years ago and more—and today with singers what they are, we can have only a kind of lively antiquarian feeling about these old times. Even in so recent and short a span as one's own generation there seems to have been a progressive decline in the practice of the art—so much so that it is difficult to imagine the possibility of its getting much worse.

There are nowadays of course more professional singers than there ever were before; more opera houses for them to sing in and a vaster public

for them to sing to. But we don't believe we should stir a foot toward a theatre or a concert hall, out of choice, to listen to more than two or three of them. Twenty-five years ago or so there were at least a dozen, perhaps more. We have no mind to go into the causes of the change; the thing would be about as profitless as seeking the reason for the decline of cookery and the art of dining, although it would not improbably discover much the same roots. Mass production is inimical to any art and, of them all, very likely most so to that of the singer.

Singing, in the tersely admirable definition of Mr. W. J. Henderson in his *The Art of the Singer* (a book more than twenty years old but still the best of its kind)—singing is the interpretation of text by means of musical tones produced by the human voice. Rudimentary, you say. Yes, of course, but if you examine the matter a little you find that this definition enfolds the whole complexity of the art. For musical tones to be musical must be always beautiful tones and, to interpret the text of a song, they must always articulate it and, beyond that, must disclose its spirit, its mood and its meaning.

Where are the singers today who can produce continuously beautiful sounds and who have the training, knowledge, taste, intelligence and feeling to put them at the revealing service of composer and poet! And yet we did come upon singing that accomplished much of all this once during the past season. The singer was Tito Schipa, the principal lyric tenor of the Chicago Opera, and he did it when he appeared at the last of Mr. Kurt Schindler's Musical Forum concerts. When, therefore, he was to sing again at Carnegie Hall a week ago last Sunday, we ignored the dozen other affairs of the day and took our expectations with us on something like a ten-to-one prospect of enjoyment.

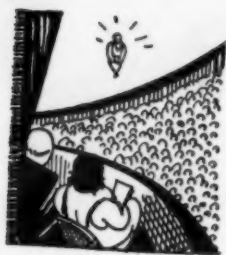
But we found we had jacked up the odds too high on the showing of past performance. Mr. Schipa this time did indeed once more do some beautiful singing—and within the definition of the art we have already quoted—but it emerged only rarely during the evening. The rest of it was obscured or negated by a variety of impulses, purposes or negligences from which the true art of singing shrinks.

Mr. Schipa started fair enough, for he was repeating considerable of the program he had prepared for the Musical Forum last February and there was no quarrel with that, for it easily bore repeating, especially before a wholly different audience. But it seemed to us that the tenor didn't remember at all as well as we did just how he had sung these songs before; that, indeed, he hadn't given much thought to them again in advance of his concert. In consequence, they became, so to say, half-recalled sketches of what they had been last Winter.

Effect of Improvisation

AS a fact, Mr. Schipa's whole recital left one with the impression of improvisation, although it was of course the improvisation of a singer with a beautiful voice, possessed of skill and resource and intelligence. But none of these can be levied upon suddenly at the moment to produce the polished and complete thing that perfect preparation will. Mr. Schipa was now doing what in a sense, resembled the stunt of

(Continued on page 18)



GOTHAM'S IMPORTANT MUSIC

A Well Known Teuton Composer Comes in for a Good Drubbing at the Metropolitan—Mr. Stokowski Again Taxes Critical Resources

By William Spier

Justice for Wagner!

WE were among the gala popular Saturday Nighters who were in respectful attendance upon the revered Metropolitan's first throw at Lohengrin, on November 10th, and after brooding all day Sunday on our gradual descent into the slough of sour cynicism, we went, bright and early on Monday, to the season's initial Meister-singer. The experience was discouraging and left us wondering whether we viewed with too jaundiced an eye or whether these were not two of the most slipshod and careless performances ever loosed upon the Metropolitan's stage.

Continuing with the latter idea in mind, preposterous though it is, we shoot our first poisoned arrow at the atmosphere of stale, inanimate disinterest that was the characterizing feature of both essayals. The Meister-singer, as you may well imagine, suffered more than superficial injuries under the circumstances. It was significant to observe how very little pure physical motion had to do with either musical or dramatic movement. Aided and abetted by Mr. Bodanzky, who was in a celeritous frame of mind, the people on the stage went through a vigorous rodomontade of perpetuum mobile—with nothing to show for it all except a couple of damp handkerchiefs. It is about time that the Masters realized the dignity that befits their civic station; and a little less Good, Clean Fun on the part of the Apprentices would not detract from anything. The Townsfolk, too, become more improbable with each passing season. It is all very sad.

Enveloped in this shroud of the demon Routine, the principals endeavored to impart some small measure of plausibility to the affair. Their success, roughly speaking, was dubious. Aside from the excellences that have

become so unswervingly familiar as to be taken for granted—namely, the almost too beautiful Sachs of Mr. Clarence Whitehill, the vocally genteel Eva of Mme. Elisabeth Rethberg, and the all-around dependability of Mr. George Meader's David—there was little of conviction for eye or ear. And even these respected persons, except for Mme. Rethberg (who established herself in the picture with a certain reticent neatness, and thus scored on two points) were perforce unequal to one or another of the duties outlined for them by the unreasonable Richard. Mr. Whitehill was manifestly troubled by his fulsome allotment of song, and Mr. Meader's artistic disposition of his resources was considerably undermined by the tempi which Mr. Bodanzky found it in his heart to adopt.

Mr. Rudolf Laubenthal, a personable Walther, at intervals did something like justice to the fine instrument with which indiscriminate nature endowed him, and laubenthalled his way through the rest of the evening. Mr. Richard Mayr expended great quantities of unvocalized breath on the music of Pagner, and Mr. Arnold Gabor made a valiant effort to be an acceptable Kothner. The Beckmesser, as usual, was Mr. Gustav Schutzendorf, seemingly jaded in spirit and rather disinclined to entertain any idea of vocalism. Who could blame him? Those things are no longer the fashion; not in the current performance of the greatest of all musical comedies, anyway.

As for Lohengrin . . .

Some of the same principles and several of the same persons were concerned in the aforesquelched Lohengrin. Mme. Rethberg took fond care of the trials and tribulations of Elsa of Brabant, voicing both with an easily digested, though not always typically Rethbergian, tonal quality. Opposite her on the faintly surprised stage was Mr. Max Altglass, who had been called upon to get his silver suit out at the last minute because of the ill-timed indisposition of Mr. Kirchhoff. Mr. Altglass made a fair bid for kudos in the opening swan apostrophe, singing with the sensitive appreciation of a lieder specialist. In later moments his contribution was less estimable, principally because of his innocence of heroic style. This is not to say that Mr. Altglass' accounting, viewed circumspectly, was noticeably inferior to that of any recent Lohengrin at the yellow brick emporium of music.

Mr. Schutzendorf sustained the continual foilings of Telramund, and Mr. Mayr, as King Henry the Fowler, dispensed justice with a yeasty voice. By far the most pointed atmosphere of the night's revels was engendered by Mme. Julia Claussen, the Ortrud, who also took it upon herself to sing exceptionally well. Mr. Gabor, the Herald, was in good voice. And Mr. Bodanzky conducted.

One of these fine days a Lohengrin is going to sail up the Scheldt, keep possession of his trusty sword and helmet (instead of handing them to an obedient and not in the least bit superstitious chorister) and, at the proper time, bounce his avenging weapon emphatically off Telramund's cranium. A young man named R. Wagner, who wrote stage directions for a lot of operas, suggested something of the sort.

More Stokowskian Glory

THERE are few things we relish more than being safely ensconced every third Tuesday evening in K-19 up at Carnegie Hall—and there are fewer that appeal to us less than the resultant stint on Wednesday. Now that Mr.



The Dance Sensation of the Season—La Argentina. Miss Fruhauf Catches the Spanish Artist in Three Characteristic Moments.

Leopold Stokowski has returned to re-infuse the miracle of greatness into the Philadelphia Orchestra, our old problem is besetting us again. We wrote ourself into a knot after Mr. Stokowski came back a few weeks ago and used up most of the contents of our by no means Dickensian lexicon. Now, what with his having gone and given another concert, on November 6th, we are Up Against It.

With a brave show of heartiness we begin by venturing the news that this was a session of treasurable music-making. The band was in its best, most incomparable form, and so was Mr. Stokowski. Even that part of the precious time which was squandered on a new symphony by one D. Szostakowicz was not entirely fruitless, since the Philadelphians endowed it with their own particular attributes of superiority. And, during the bulk of the program's remainder, built upon some of the greatest specimens in the literature of tonal art, the kind of re-creation that enters into major experiences obtained.

Mr. Stokowski began with a superb account of the Alceste Overture, playing it for its own marvelous self and without the benefit of extraneous remarks. His dramatic injections were not at all beside the point, for climactic power is the keynote of what is possibly the most sinewy of Gluck's purely orchestral essays. The Second Brandenburg Concerto of Bach followed, in a performance that glowed and crackled with spirit, and which, from the technical standpoint, was one of the most amazing victories over obstacular circumstances that we have ever witnessed. Of all the six components in this mar-

velous set, with the exception of the D major specimen with solo klavier, this is the most insidiously difficult for the performing body. We have never before been privileged to hear the concertino of this work set forth with such proud and gleaming perfection. Tuned to an epitome of exhilarating brilliance, the extraordinary quartet of violin, flute, oboe and trumpet—given on this occasion, to Messrs. Mischa Mischa-koff, William M. Kincaid, Marcel Tabuteau and S. Cohen—attested, for the first time within recall, to the wisdom and imagination of Bach in this particular instrumentation.

For some of us, the so-called Overture in D Minor, of Handel, with which Mr. Stokowski concluded the first half of his list, was the peak of the evening. Derived from an anthem introduction which Handel composed at the home of the Duke of Chandos, this work has quite evidently known the hand of a masterly arranger, whose anonymity was faithfully preserved in the program. Mr. Stokowski, who has played this Overture before, again made an edifying structure, opulently endowed with color and sonorous richness, of it.

On a commensurate standard with these matters was the contribution of the inimitable Nina Koshetz, who professed Gretchaninoff's Trist est le Steppe and the Cradle Song of Death and Hopak of Moussorgsky in thrilling and intuitive style against an orchestral background of miraculous beauty.

As to the new Symphony, Op. 10 by Mr. Szostakowicz—a twenty-two year old Soviet pupil of Glazounoff—it seemed to be a composite of Tchaikovsky's Fourth, Till Eulenspiegel, and almost anything by Rimsky-Korsakoff. Utterly bereft of inspirational ideas, the work was palatable in part by virtue of its effective, immaculate scoring, and a certain ingratiating (if over-persistent) rhythmic vitality.

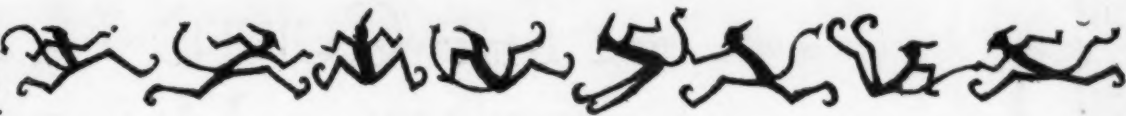
(Continued on page 28)





MEPHISTO'S MUSINGS

A NEW OPERA SITE, NO. 1352—A FAUX PAS BY THE EDITOR—
BODANZKY RESENTS—AND OLIN DOWNES CENSURES



DEAR MUSICAL AMERICA:

Can it be possible that a definite site has been found for the new Metropolitan Opera House? I hold my breath when I ask it. I myself have spread so many rumors, went so far two or three seasons ago to promise, along with Otto Kahn, a magnificent Fifty-seventh Street skyscraper to be ready next fall. Then came rumblings and grumbings and the new house was not to be on Fifty-seventh Street after all but in Bryant Park or Jackson Heights or Washington Square or the Bronx. In short, possible Metropolitan sites had all but lost their savor. But now there seems to be serious talk again, this time about a plot running from West Forty-ninth to Fiftieth streets between Fifth and Sixth avenues, part of a larger plot owned by Columbia University and, according to rumor, about to be leased by John D. Rockefeller, Jr., for an extended period.

Last spring Metropolitan stockholders and members of the board of directors held two secret meetings. At that time the Forty-ninth Street site was discussed. There were to be new streets running from Forty-eighth Street to Fifty-first and a large plaza space saved for the front of the opera house which was to be thirty feet west of Fifth Avenue and connected with it by an arcade. Benjamin Wistar Morris, who was commissioned as head architect for the proposed Fifty-seventh Street house, will presently busy himself with the new plans, according to this last-born rumor. If Mr. Kahn and one last lone boxholder can be brought into accord.

Mr. Kahn went so far as to buy the Fifty-seventh Street site three years ago, but it seems the Columbia property cannot be sold. Mr. Rockefeller will have to take one of those indefinite leases at a figure estimated at some six millions. He in turn will rent it to the Metropolitan, but at a much lower figure proportionately. Frederick A. Goetze, treasurer of Columbia, admits that there has been bartering but sh-sh-shhh because there is nothing definite.

Shame

YOUR editor (Mr. Taylor) has been getting himself all dressed up pretty frequently of late, it seems to me. I was about to add my congratulations to the many I hear that you have received on the brave white front he displayed at the premiere of *The Egyptian Helen* and at *Meistersinger*. But after last week I cannot. It was at the opening performance of "Hot-bed" and with that Proud-to-be-Here-on-Time expression Mr. Taylor came running down the aisle just as the curtain went up. I watched him, saw him fold his overcoat, snap his cuffs and settle himself. I saw the awful truth before he did, saw him shift uneasily as the realization seemed to steal over him that something was wrong, saw him look around furtively and then the hand go up to the neck—and there was no collar, no tie. So distinguished a fellow as Mr. Taylor should have been indifferent to the disgrace. But no, he sank under it, far down on his spine. He turned up his coat collar like one of *Life's* Derelicts and sat miserably to the end of the act when he stole out hugging-mugger to come back sleek at the end of the intermission with a new collar, a new tie.

Correction

ARTUR BODANZKY has never thought very highly of the New York critics and last week he told them so, in the New York Times.

It had to do with Strauss whose latest opera, if memory serves, took very rough treatment at their hands. Mr. Bodanzky waited until they had all had their say. Strauss was pretty well stamped as a poor old fellow whose best days were done. His Helen was sorry stuff indeed. And then as if to prove that he didn't take any stock in anything any of them might say, Bodanzky gave an interview:

"As a modern work of art there can be no doubt that the first act is a masterpiece. He (Strauss) maintains his position. He is a genius of the highest order. Modern composers have much to learn from this score. There are astounding things in it.

"The opera is a real contribution and it will live. Perhaps the most astounding thing from a dramatic sense is the first entrance of Helen and Menelaus, in absolute silence, the orchestra being held in abeyance. Any other composer would have been unable to resist the temptation to make a tremendous display, but Strauss is always in possession of reserve power, and does not exhaust either himself or his medium. It is great music."

Charity

BARITONES are more forbearing than the average soprano or tenor, or so it appears from the demonstration at *Cavalleria* Saturday night. For those who missed it, it was in the scene where Turridu (who was Armand Tokatyan) was supposed to give Alfio (who was Mario Basiola) the bite of challenge, according to the old Sicilian custom of dueling. Tenor Tokatyan was excited. He loved Lola and here was Lola's husband. He went up to him, bent forward and bit him. Bravely Baritone Basiola sang to the end of the scene but once off-stage he had to have first-aid treatment for cuts and abrasions. Tenor Tokatyan attempted to explain that he just couldn't help

it. A nail had been sticking up in his shoe and it hurt him so that when he got near his teeth inadvertently clamped on Basiola's ear. The average tenor or soprano, I feel almost positive, would have felt some slight resentment but Basiola, in spirit, turned his other ear. To a solicitous Hearst reporter he said: "The opera was almost a real tragedy, wasn't it? Of course I was surprised at Mr. Tokatyan's earnestness. The way he was carried away by his part shows what a true artist he is. I've still got a mark on my ear to prove it. But it doesn't hurt much. And, of course, Mr. Tokatyan and I are the best of friends."

Censure

MR. OLIN DOWNES, it seems, is not quite ready with his wholehearted endorsement of the Schubert Memorial Inc., whose first concert comes on Dec. 5 when four young artists will appear as soloists with the Philharmonic-Symphony Society. Mr. Downes quotes the Memorial's aims and then gets rather painfully practical. With no small effort I have pried bits from that formidable block of Sunday Times print:

The founders feel (Ossip Gabrilowitsch is president; Cornelius Bliss, treasurer, and Olga Samaroff, secretary) that "until the late war it was almost impossible for a native-born and locally educated American musician to obtain a hearing before the representative musical public of the United States without first securing a European reputation." They admit then some slight improvement during the past decade but present conditions threaten a relapse. This, of course, the new institution means to prevent, and to go forward.

Now Mr. Downes: "Who is to decide upon these individuals of outstanding gifts? It seems that next year there will be a careful nation-wide survey of material and a final choice of the soloists by an advisory board of eminent conductors. . . .

"It appears that 'this year, owing to the short space of time since the inception of the organization, the artists

were chosen as a result of the personal knowledge of the various members of the board.' . . . Competition, then in the open market for the privileges of solo playing with the Philharmonic-Symphony Orchestra has not as yet taken place. It must be admitted that this detail of the arrangement has not had the happiest effect, since of the four soloists who will appear this season, three of them are pupils of the Juilliard Foundation and the fourth a pupil of Marcella Sembrich who is a distinguished member of the teaching staff, members of which honeycomb the list of boards and officers of the Schubert Memorial, Inc.

"One other institution than the Juilliard Foundation—namely, the Curtis Institute of Philadelphia—was asked but declined to enter the tournament.

"Under these circumstances the impression is bound to be given of an arbitrary and self-arrogated choice of soloists on the part of members of one very rich and powerful institution, and this, we think, is an error that it is not easy to correct at this time. . . ."

Then the question: "Are these ideals, which, fundamentally, may be taken to deal with the substantial advancement of America in music, rather than with glory and box office receipts for a few happy virtuosos, best served by the new memorial?" and Mr. Downes deplores the lack of good teachers, good wind and brass players for our orchestras, pronounces us overstocked with virtuosos. He does not, in summary "believe in general in plans that fortify virtuosi display, or extravagant financial returns to either virtuosos or teachers—a tendency that our recently endowed foundations and institutes tend to promote—or in any other process of the kind, too frequent in America, that looks toward undue publicity or the centering of musical power and influence in a certain few persons or places."

I withhold my own judgment. There are two concerts to be passed on this season and then the plans of next year's advisory board. But at the present time I am forced to see the truth in many of Dr. Downes' statements.

My individual reaction to the Schubert wave is chiefly one of great compassion for the man who was its inspiration. His was a light spirit. I have the feeling always that he would be a little oppressed by the Centennial's statistics: 100,000 public schools, 59,000 churches, 5,700 libraries, 350 fine arts organizations, 1,315 chambers of commerce, (and incidentally I hear the Columbia Phonograph Company has sold 100,000 Schubert records).

He would have been awed at the opening reception last week at the home of Otto Kahn, at the congratulatory cable received from Dr. Sipel, the Prime Minister of Austria. But I have the notion that all the fuss would have come between him and his music—and that music of the kind that needed no tempting prize offers to nurture it. The B flat piano trio, the C Major Symphony is making me more and more

Unorthodoxically, sentimentally
Your

Mephisto



When a tenor bites a baritone—that's news. Pathetic scene at the Metropolitan, Nov. 17th 1928—all in *Cavalleria Rusticana*.



THE CURTIS INSTITUTE of MUSIC

JOSEF HOFMANN, *Director*

The outstanding problem of the young musician upon reaching artistic maturity is usually that of financing his initial public performances.

In accordance with its policy to promote musical advancement in the United States and to help aspiring artists, the Curtis Institute of Music offers to its exceptionally gifted students financial assistance in setting out upon a professional career. It takes upon itself to arrange concerts in important cities and to look after all details connected with such appearances, so the young artist may be free from all worries and able to concentrate on the artistic side of the event.

During the season 1928-29, the following concerts have already been scheduled for graduate students of the Curtis Institute of Music:

Elsa Meiskey, Soprano, New York, Town Hall, December 3

Henri Temianka, Violinist, New York, Town Hall, November 15
Boston, Jordan Hall, November 23
Chicago, Playhouse, January 13
New York, Town Hall, January 16

The following public performances have also been arranged, the respective groups being drawn from the student body of the present school year:

Curtis Institute Orchestra, Philadelphia, Academy of Music, December 17
Washington, D. C., Poli Theater, February 20
Philadelphia, Academy of Music, February 23
New York, Carnegie Hall, March 8

Swastika Quartet, Washington, D. C., Mayflower Hotel, January 17
New York, Town Hall, January 28
Philadelphia Museum of Art, six concerts during the season

In addition several advanced students will give a number of recitals and joint concerts in various schools, colleges, civic associations and music clubs. All these performances will be given free of charge.

Concert Management RICHARD COPLEY
10 East 43d Street, New York City

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MORE than 500 compositions and 337 symphonic pieces have been played by the United Symphony Orchestra under the direction of Howard Barlow since that body, organized by the Judson Radio Program Corporation, first went on the air over the Columbia Chain on Sept. 23, 1927.

"We present a new program every Sunday afternoon," says Mr. Barlow, who, despite his youth, is a conductor of wide experience, "and we have never repeated a single work. I think this is a record which no other symphonic organization can claim. These programs are made up according to the highest standards. It was our belief that radio listeners would enjoy the masterpieces of symphonic music and the response has proved that the belief was well founded.

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"We attempt to give the public a complete Carnegie Hall program in one hour and play as much in that time as is played at Carnegie Hall in a full symphony concert, because we have neither applause nor waits."

Defining a symphonic piece as "a symphonic, poem, a symphony, a concerto for piano, cello, violin, or clarinet or voice and orchestra," Mr. Barlow's programs have included the following works:



Howard Barlow

Symphonies: First and second by Beethoven; Jupiter, E flat and G minor, Mozart; Military and D major, Haydn; Unfinished, Schubert and New World, Dvorak.

Suites: Petite Suite, Children's Corner, and L'Enfant Prodigue, Debussy; Peer Gynt, Nos. 1 and 2, Grieg; International, Tchaikovsky.

Tone poems: Die Moldau, Smetana; Les Préludes, Liszt.

Concerti for piano: by Grieg, Beethoven, Schumann and Chopin, in addition to Schubert's Wanderer Fantasy.

Concerti for violin: by Mendelssohn and Lalo.

Miscellaneous works: Rhapsody for male voices, alto solo and chorus, Brahms; excerpts from Elijah, Mendelssohn; overtures to Die Meistersinger, Tannhauser, Lohengrin and Rienzi, Wagner.

CONCERTS IN DETROIT

Leopold Gives Recital and Clubs Meet

DETROIT.—Ralph Leopold was presented in a piano recital in the Detroit Institute of Arts on Nov. 9 by the board of trustees of the Detroit Conservatory of Music. On his program were numbers by Bach-Rummel, Bach-Bauer, Mendelssohn, Liszt, Debussy, Rachmaninoff, Arensky-Deis and Grainger, as well as a transcription of his own from Tristan und Isolde.

The Musical Art Club met on Nov. 5 in the Ganapol Studios. Miss Conklin, musical director of the Detroit City College, spoke on American Folk Music.

The regular meeting of the Highland Park Musical Club was held on Nov. 9. A feature was a musical reading by Sam I. Slade. There were also selections by the quartet from the Trumbull Avenue Presbyterian Church, and contralto songs by Eleanor Baine Irvine, who appeared before the club for the first time.

H. A. G. S.

LOS ANGELES.—Arla Calve, soprano, interpreted several groups of songs, in costume, in an attractive program at the Athletic Club on Oct. 31. Miss Calve enacts her songs and imparts a distinctive touch to various types. Groups of Spanish and Chinese numbers were especially popular. She was accompanied by Lillian Chancer. H.D.C.

DETROIT.—Announcement is made of the publication of Bendetson's Netzorg's March Grotesque, The Lotus, a concert waltz, and his setting of Louis Untermeyer's lyric, Only of Thee and Me, dedicated to Cameron McLean. The publishers are the Charles E. Roat Music Company, of Battle Creek.

Indianapolis Series Begins

Mengelberg Conducts Visiting Orchestra

INDIANAPOLIS, Nov. 21.—The season of three subscription orchestral concerts sponsored by the Indianapolis Symphony Society opened auspiciously on Nov. 12, when a representative audience listened to the New York Philharmonic-Symphony Orchestra, with Willem Mengelberg conducting. The program was made up of the Coriolanus overture, Till Eulenspiegel, the fourth symphony of Tchaikovsky, and the Fantasia on Scotch Airs by Bruch played by the concertmaster, Scipione Guidi.

Louise Homer was cordially received by an audience of 1,500 at her recital in the Caleb Mills Hall on Nov. 9. This was the first of two concerts sponsored by the Federation of Indianapolis Public School Teachers. To her program of Schubert, Brahms, Dvorak, Meyerbeer, Saint-Saens and Sidney Homer, Mme. Homer added several extra songs. Katharine Homer accompanied.

The Indianapolis Matinee Musicale presented Edwin Orlando Swain, baritone, and Ralph Douglass, accompanist and soloist, at its first artist recital on Nov. 9, at the Sculpture Court of the Herron Art Institute. On the program were numbers by Handel, Lully, Diaz, Moussorgsky, Strauss, Brahms, Rubinstein, Cadman, Rachmaninoff and Debussy.

PAULINE SCHELLSCHMIDT.

Alfonso D'Avino and his band have arrived from Europe to inaugurate a series of Sunday evening concerts in the new Boston Garden on Nov. 25.

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Christmas Cradle Hymn.

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Women's Voices, Sacred

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A tuneful and vivacious Christmas operetta, dramatically interesting and musically attractive. The clever libretto, by Phyllis McGinley, is prettily developed; the bright, melodious music, with its stirring rhythms, is well written, yet easy to sing and play. Many and varied opportunities are provided for the exercise of dramatic and pantomimic ability and comedy.

The cast of characters is elastic, calling for twenty children or stretching to admit fifty or more.

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Hilda Burke Triumphs!—*Herman Devries, Chicago Evening American*

Hilda Burke Infallible!—*Glenn Dillard Gunn, Chicago Herald-Examiner*

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—*Maurice Rosenfeld, Chicago Daily News*

"Musicianship of Unassailable Surety!"

—*Chicago American.*

HILDA BURKE

Received an Ovation on Her Debut as *Aida* with Chicago Civic Opera Company, November 10, 1928.

Chicago American—Herman Devries Says:

~~Conductor~~ Miss Burke, ~~should~~, should be ranked among the artists who command top-price subscription audiences.

My partiality for Miss Burke, who hails from Baltimore, is that she is a remarkably talented and satisfying opera singer. Tabulating her qualities is easy and gratifying: a warm, resonant, fresh, eloquent soprano of excellent range, lending itself with docility to every shade of emotion and significant in each intonation; an unusual sense of feeling for the subtler shades of expression, tremendous scenic appeal in a role that is very difficult because of the makeup, completely disguising the personality; musicianship of unassailable surety, and considerable originality in treatment of this traditional soprano role. To my mind she is one of the most important acquisitions of the present season. I have never heard the "Ritorna Vincitor" sung with such regard for its emotional meaning, nor have I heard it modulated more exquisitely. A triumph for Miss Burke.

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—*Chicago Journal of Commerce.*

"Made an excellent first impression."—*Chicago Tribune.*

"Burke triumphs."—*Chicago Herald-Examiner.*

"A triumph for Miss Burke."—*Chicago Evening American.*

"Hilda Burke won an immediate and brilliant success."

—*Chicago Herald-Examiner.*



Carols for Christmas and Some Other Songs

By Sydney Dalton

THE Christmas season brings the usual number of anthems and cantatas. The most important seasonal work in the cantata field received this year is one by George Henry Day, entitled *Great David's Greater Son* (White-Smith Music Publishing Co.). Mr. Day has again demonstrated his ability—referred to on previous occasions in these columns—to write music that appeals alike to the musician and the average listener. The former will be spared the ennui of the commonplace in this cantata, and the man in his pew will find entertaining melodies and an effective style of writing. The cantata takes probably three-quarters of an hour to perform. There are solo parts for the four voices, and the accompaniment is for organ.

The *Hope of the World*, by P. A. Schaeffer, is a twenty-minute cantata that has been arranged for two-part chorus of women's voices by Charles Fonteyn Manney (Oliver Ditson Co.). It is an easy, tuneful number; singable and Christmasey in spirit.

Writes a Pageant

Ian Alexander is both author and composer of a Christmas pageant entitled *Star of Dawn* (The Century Co.). The text of the seven episodes is well calculated to hold the interest and attention of an audience, especially if the author's directions for production are carried out. The quality of the music is not equal to that of the text, but there are effective passages in it, and the impression as a whole should be agreeable.

The *Song and the Star*, with text by Herman von Berge and music by Fred B. Holton, and *The Glory of Bethlehem*, with text by Rene Bronner and music by H. W. Petrie (Lorenz Publishing Co.) are two short cantatas of the tuneful variety, easily mastered by choirs of modest capabilities. Herman von Berge is the author of a Christmas pageant entitled *Peace and Joy on Earth*, another Lorenz publication, that makes use of well known carols. In it the story of the Nativity is told in an effective manner. Eight principal characters are employed and several groups, including the singers.

Anthems and Services

The following list of anthems and services is from the new publications of the H. W. Gray Co. Practically without exception the numbers are written in the style of the best present day music for the church.

The East is God's, words and music by John M. Priske; a short, unaccompanied chorus, preceded and followed by solos for bass or alto. In the End of the Sabbath, Easter anthem with soprano solo. Holy, Holy, without solos, and Praise to God the Angels Sing, a Christmas anthem; both by Dorothy Radde Emery. Seek Ye the Lord, by Sydney Thomson, suitable for either quartet or chorus. This Endless Night I Saw a Sight, unaccompanied carol by Hugh A. Mackinnon. Two hymn-anthems by Mark Andrews based upon the well known hymns suggested by the titles, both to be sung unaccompanied: O Love that Wilt not Let Me Go, and O God, Our Help in Ages Past. Jesus, Word of God Incarnate, an old Italian chorale arranged by Walter Williams. Hark the Glad Sound! anthem for Advent, with alto solo, by William Y. Webbe. O Worship the King, carol-anthem, by Frank E. Ward, with soprano or tenor solo. I Will Lift up Mine Eyes, unaccompanied anthem by Herbert J. Tily. Into the Woods My Master Went is a setting of Sidney Lanier's poem, for four-part chorus of women's voices, by W. R. Voris.

Benedictus es Domine, in B Flat, by Leo Sowerby; an exceptional setting, in true ecclesiastical style, written in seven parts. Te Deum laudamus, in D, by William H. Thompson. Te Deum and Jubilate Deo, in G, by Robert F. Crone. Two short settings of the office of the Holy Communion, by Donald S. Barrows and by N. Herbert Caley. Benediction, a response, unaccompanied, by Bach, arranged by Philip Gordon.

Some Highbrow Jazz

Highbrows who refuse to see anything of musical value in jazz are hereby invited to skip this paragraph, because it concerns our very American contribution to the tonal art. The text is a song recently received, composed by James H. Rogers, and entitled *Pianissimo* (G. Schirmer). Here is a piece of jazz grown up and refined in the fire of a skilled musician's treatment, and giving further evidence of what might be done in the idiom if more of our composers appreciated its possibilities.

The poem, by Eli Ives Collins, is a delicate, excellently wrought impression of a dance, and to it Mr. Rogers has written equally delicate, fascinating music.

It is something novel in the literature of song. Either a medium or a high voice would find the music within its range.

Among other worth while songs from the Schirmer press there is an *Idyl* for high voice by Amy Worth, entitled *Summer Afternoon*. A charming little poem by A. A. Milne has received a fitting setting, and it adds another colorful number to this composer's list of good songs. Leon Theodore Levy's *Francesca's Song* is quite out of the ordinary. The passion of Nelle Richmond Eberhart's poem might easily become maudlin in less skillful hands, but Mr. Levy has treated it with admirable restraint, and has written some exceptionally good music to it. It is for a high voice.

Enrique Soro's *A mia sorella*, with a poem by A. Bignotti, commendably done into English by Frederick H. Martens, is Latin in style and original in conception. A brother's sorrow over the loss of a sister is admirably expressed in impressive music. For high or medium voice. Prayer of the Norwegian Child, by Richard Kountz, is a simple, devotional melody for low or medium voice. Another song in the



Germain Prevost of the Pro Arte String Quartet, takes his vacation aboard the yacht of a friend



Robert Mass, of the Pro Arte String Quartet, enjoys the beach at Ostend with his family.

same *tessitura* bears the title *Request*, by Lorraine Tombo. The poem is after the Hindu, and the music is melodious and singable.

The Schubert Centennial has done much to stimulate interest in the works of the great German melodist, and new editions of his works are constantly appearing. A budget of ten of his songs has recently been received, and they are deserving of close attention. The titles are: The Gods of Greece, The Double (Der Doppelgänger), Voyage to Hades, The Wanderer, Omnipotence (Die Allmacht), Margaret (Gretchen am Spinnrade) transposed down a minor third, making it suitable for low voice; Ave Maria, Earth's Voices, Tartarus, and the Serenade (New York: Oxford University Press, American Branch.)

The most interesting feature of these songs is that the excellent translations made by A. H. Fox Strangways and

Steuart Wilson have been exclusively used, and the German originals have been omitted.

To Music, for medium voice, with an English translation by Gustave Reese (G. Schirmer) is another timely reprint.

Three choruses with Hebrew words, set to music by Zavel Zilberts, will be of interest to the many Hebrew choral organizations that are to be found throughout the land. *Achenu Chol Beth Israel* (The Young Men's and Young Women's Hebrew Association of Newark, N. J.) is a cantata for mixed voices, for which the composer has also written the words. *Palestinian March*, with words by N. Rosenblum (Choir of Hitachdut Zeire Zion Br. No. 1) is a rousing march for mixed voices, and *Al Naharos Bovel* (Cantors Association of America) is a setting of Psalm 137 for men's voices.

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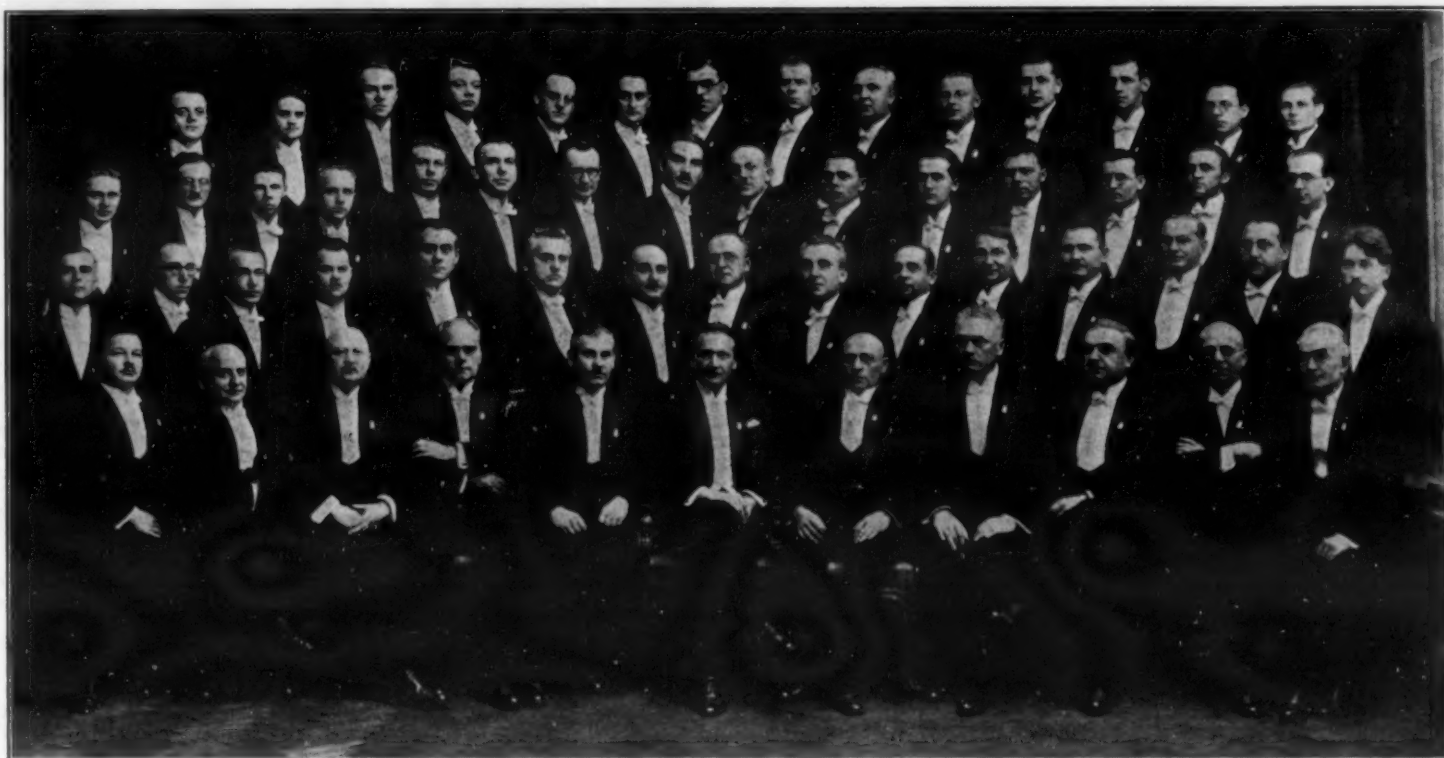
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FIRST AMERICAN TOUR of the PRAGUE TEACHERS' CHORUS



This chorus of sixty men, all associated with Public Schools and the University in Prague, has been lauded for two decades as the *Greatest Choir in Europe*. On the continent and in England the concert halls in which they appeared were crowded to capacity. The American Tour will mark 1929 as an epoch-making year.

ENGLAND'S OPINION

London Observer:

Their technique is amazing; it would take the best of our northern choirs a year's rehearsal to do some of the things these people did with the swiftness and the accuracy of machine-gun firing. There was never the slightest hesitation, the slightest fumbling, in the execution of some of the most difficult feats possible in choral singing.

London Sunday Times:

There was an amazing vitality—at times almost an amazing ferocity—in their singing which was electrifying as an evidence of national temperament. Nothing in the singing was more striking than the ethereal pianissimo on which all the tonal graduations were based.

London Daily Telegraph:

The dynamic variety is so emphatic and extensive that all shades are possible from the most dulcet ppp to an almost savage fff. The technical difficulties of part-singing do not exist for these Czechoslovaks and they are superb in their nuances.

**The tour will open January 5th at Symphony Hall, Boston, Mass.,
and on January 7th at Carnegie Hall, N. Y.**

The itinerary includes Washington, D. C.; New Haven, Conn.; Cambridge, Mass.; a return engagement at New York, Montreal and Toronto, Canada; Buffalo, N. Y.; Cleveland, Ohio; Detroit and Ann Arbor, Mich.; Dayton, Ohio; St. Louis, Mo.; Chicago, Ill.; Milwaukee, Wis.; Minneapolis, Minn.; Chicago for a second concert; Davenport, Des Moines and Cedar Rapids, Ia.; Omaha, Neb.; St. Joseph, Mo.; Kansas City, Mo.; Dallas, San Antonio and Houston, Texas; New Orleans, La.; Havana, Cuba, and through Florida north for return engagements in Chicago, New York and a few other cities.

The programmes include masterpieces by Czechoslovak composers known in this country, such as Dvorak, Smetana, Janacek, and by the modern masters, such as Jeremias and Kunc. The entire programmes will be sung from memory and a cappella. The incidental solos will be sung by members of the Chorus, which comprises the four divisional conductors and the

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"GOOD ideas are rife in the world. But in this day and age every good idea must be 'sold.' The Civic Music Association plan, fostered by the Civic Concert Service, Inc., of Chicago, is more than a good idea, it is a brilliant one. But it, too, before it come to its present state of fruition, had to be 'sold.'

Co-operating with Dema Harshbarger in her unique and widely successful plan of concert organization, has been Ward A. French, whose duties as vice-president of the Civic Concert Service, Inc., have been largely those of field management and sales promotion. In the seven years in which Mr. French has carried on his important share of the work—he became associate with Miss Harshbarger just six months after the Civic Concert Service entered the field with its new idea—he has discovered that there are "tricks to the trade." Some of the problems he has met with, and the means he has evolved for their solution, were set forth in a recent interview.

Overcame Obstacles

"If one's zeal for a cause is strong enough and one is willing to put forth almost super-human effort," said Mr. French, "they can usually promote their ideas in spite of the opposition that a new idea generally receives. This statement has once more been proved by the success of the Civic Music Association plan over the period of the past seven years.

"It can't be done in our town' was always the familiar cry we met in every new city we visited.

"The fact that it has worked in every city where it has been adopted and that it has finally received the endorsement and been appropriated by other managers has at last succeeded in dissipating these objections.

"The big difficulty has been to build a field organization fast enough to keep apace with the growth of the plan. I have had to train our own field organization from men and women who have never been in the concert business before. I have never succeeded in training a person for the Civic Music Association work who had formerly been a salesman for an artist bureau operating under the old method of selling artists.

While it was possible to get them to 'repeat' the proposition and present it, they could never be made to feel it, and that spark of feeling and devotion to the original idea of Civic Music is the necessary impetus to success in the promotion of the Civic Music plan.

"In helping to build the artist series in all our cities over the period of the last seven years I have always held to one fixed idea and that is to cater to the great majority of the audience who are not musicians and are not seasoned concert goers, instead of catering to the ten or twenty percent of the audience who are trained to listen to a concert from a musically sophisticated standpoint. We do not want artists who have built their programs with only a few critics in Chicago and New York in mind. We want art to the last degree, but we want the entertainment element to predominate in that art. No Civic Music Association needs any artist for their name. It isn't the effect of any announcement prior to a concert that makes for Civic Music success. It is the effect the concert has on that 'majority' of the audience who are not seasoned concert goers which tells the story. The artists who are the biggest success in appearing before Civic Music Associations are invariably those who are themselves one hundred percent sold on the civic music plan, the plan that has given them full houses everywhere they appear."

THE MAN BEHIND THE LEGEND

Presenting Mr. Gatti—The Metropolitan's Benevolent Despot

By Mary F. Watkins

(Continued from page 5)

than his maturity, he was called to La Scala at the age of twenty-nine, an unparalleled engagement. And there he first developed in its perfection this imperturbability of the legend.

He had a dreadful time for awhile. No one wanted to take orders from a boy, even the ballet master kept him waiting on the back stairs for admission. At every turn he met the inflexibility of tradition. He developed the hide of a rhinoceros, and resisted every impulse to talk back. Slowly but surely he blended in himself those two contradictions, an irresistible force and an immovable body. The more his very large house of cats yowled and clawed and scratched, the serener he remained. When the fracas grew too noisy to be borne he simply opened the door and put out the chief offender. It was not necessary to utter a word.

And all the noise was not made behind the scenes either. Cries of rage and dismay greeted his intention to put on "Tristano e Isotta." He was asked to look for a "better" opera. He was obliging, he offered "Sigfrido" by the same author, and they wished they had let him alone. That is how he has gained many of his points. He gives people what they think they want until they are sure that they don't.

Sometimes we suspect him of using this theory in his policy with regard to the recent hue and cry about American singers. At any rate he established his authority, which was the principal thing, and later he gave not only Tristan, but other more modern works from a different school. "Pelleas e Melisanda" and "Luisa" were ushered into Italy under his aegis, the latest Paris importations.

Of course when the Metropolitan took stock of its health after the Corried régime, and decided that there was really no reason why opera and good business should not function together in sweet accord, the logical physician to call in was Dr. Gatti. He was persuaded. He came, and he brought his first assistant Arturo Toscanini, another evidence of his supreme acumen. The rest is American history.

Exploding Tradition

BUT let us return to the man behind the deeds. If you don't believe in the sanctity of legend, drop in some evening at Bill Guard's office, that constricted little club-room at the back door of the opera house, and explode tradition for yourself.

It is Mr. Gatti's favorite recreation center. There he loves to drop in upon the younger critics, listening tolerantly with benignant smile as they air their cynical views. He has his own corner of the polished wooden bench, and his own brand of humor. A bantering reproachfulness to those members of the distaff side of the clan for being so cruel to his artists, for engaging in such a heartless profession. A mock seriousness for the benefit of those who may be a trifle over-earnest. No discussion progresses very far without some pertinent comment, from his corner and his slow, considered, familiar phrase, "Objectively speaking" is usually the signal that he has something of importance to contribute. Sometimes it takes the form of anecdote, other times of pure reasoning for true argument's sake, but always it is interesting and revelatory. He is extremely well-informed for one supposed to lead a hermit's existence in his obscure cell behind the business offices. What ever subject he touches is treated with authority. And he adores reminiscing. Most of his memories are kindly.

Some of the artists who have come to know him well through years of association, are privileged to sit with him in his retreat and watch him make

little circles in the air with thumb and fore-finger, his favorite gesture when making his most pungent comments.

They report without exception, that the experience is enchanting. His observations upon things and particularly upon people, even the personnel of his company, are an irresistible combination of wit and affection, which will hold them fascinated for hours.

But to some he is still an ogre and



Gatti-Casazza at 19, a gallant young naval cadet in his country's service.

prefers to remain so. His fetish is discipline and there are those, sometimes conspicuous figures, in any opera house who just naturally make trouble and stir up rebellion as part of their artistic temperament. Mr. Gatti, who also has temperament behind that bland beard and benevolent eye, has exactly one method of procedure with these insurgents. He points out to them the paths of reason, and if they consistently refused to follow he decides to do without them altogether. Sometime the offenders are important cogs in his operatic wheel, but that makes no difference. Conductors, prima donnas, or scrub women, all have the same chance. If they contribute to the harmony as well as to the efficiency of the company they may remain until the pensions are due, but if not, well somehow the company seems to get along quite well without them and another picture quietly disappears from the galaxy and beauty and talent posted in the lobby. Mr. Gatti's explanation of most of these unpleasantnesses is contained in a shrug, but upon certain incidents and personalities he cannot speak without heat, so he wisely refuses to speak at all.

His reticence in the matter of public utterance springs entirely from shyness. As a matter of fact, very little has been heard or published about his

private life between the accession of that romantic tale recorded in the press of April, 1910, his marriage to Frances Alda in the Hotel Ansonia, when a dove flew through the open window and perched upon the bride's shoulder (the dove of peace?), and the announcements in the current year that a divorce is smoothly going forward in Mexico to make these two "better friends than ever." It is a significant and amiable sidelight on this affair that Mme. Alda's contract as a member of the Metropolitan Opera Company was renewed by Mr. Gatti last spring directly in the face of the pending Mexican interlude.

His One Passion

Of his private and lay enthusiasm it is quite sufficient to know that he likes books, owns many, and reads much. But of course he really has but one consuming passion, his opera. He has often been seen coming in to the opera house, may be encountered there at almost any hour of the day or night, but few if any have ever beheld him in the act of leaving. The farthest point from Thirty-ninth Street that he has ever actually been seen was once in Central Park, taking a thoughtful and solitary stroll, but we suspect that his usual constitutional leads him out of one door and in the other.

And just one word of caution in completing the present introduction to Mr. Gatti-Casazza. When you meet him, and no matter how well you eventually know him, never, never engage him in argument unless you are prepared to retire gracefully or die on your feet, for he is the most plausible man in the world. Whatever he tells you, however violently opposed to your own most ardent convictions, you find yourself accepting. He is so terribly, crushing reasonable, so unanswerable. Perhaps the Sphinx part of the legend is true after all.

ART CLUB'S PROGRAM

Society in Providence
Commences Series

PROVIDENCE, R. I., Nov. 21.—The Providence Art Club, a fashionable artistic literary and social center, opened its series of ladies' afternoons for the season with a musicale of a high character on Nov. 8.

The art gallery was filled with a representative audience which accorded unstinted applause to the Boston artists giving the program. Those to appear were Alice Armstrong Kimball, singer, a pupil of Harriot Eudora Barrows; Jacobus Langendoin, 'cellist, and Beatrice Warden Roberts of Providence and Boston, accompanist. Both the singer and the 'cellist were heard in two groups of solos. They also appeared together in Papini's Morire and Manney's I Love and the World is Mine. Splendid accompaniments contributed much to the successes of the program. Mrs. Kimball and Mr. Langendoin revealed themselves as artists of no small attainments.

N. B. P.

IN CHAUTAUQUA

Horatio Connell's voice students of the Curtis Institute of Music in Philadelphia appeared with the New York Symphony at Chautauqua under the leadership of Albert Stoessel. Florence Irons sang an air from La Gioconda, and Helen Jepson and Clarence Reinert gave a duet from Elijah. Miss Jepson appeared as soloist before the Tuesday Musical Club of Akron, Ohio, in the summer. Other recitals were given by students of Mr. Connell in the Amphitheater in Chautauqua.

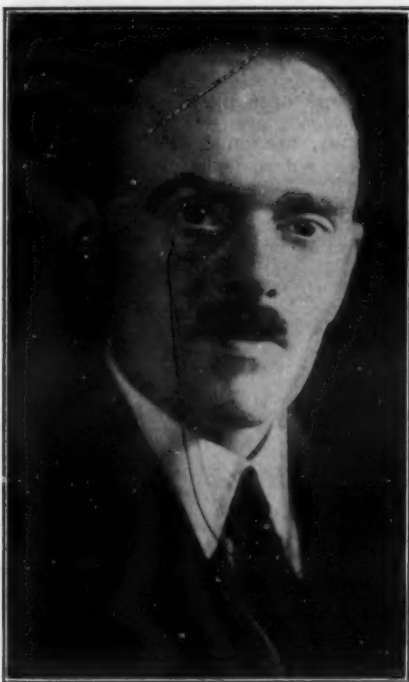
Leigh Henry Considering American Lecture Tour

DR. LEIGH HENRY, MUSICAL AMERICA's London correspondent, is seriously considering a brief visit to this country. The eminent English writer, composer and lecturer has many friends in New York and along the Eastern seaboard who have urged him to spend part of the winter in New York, America. He has also been invited to lecture in several Eastern cities.

Dr. Henry is one of the most brilliant and versatile musicians of Great Britain, a gifted composer, an admirable lecturer and writer on music and one of the leading European critics; a foremost authority on modern music, a poet, a connoisseur of the stage—in the universality of his gifts, Dr. Henry has made a most prominent place for himself in contemporary musical life.

Leigh Henry, a descendant of a distinguished British family, was born in Liverpool and was graduated from the University and Musical Academy of that city. At the age of twenty-five, one finds him director of music and lecturer at the famous Gordon Craig School for the Art of the Theatre in Florence, Italy. There and later on in other large Continental centers, he lectured and directed concerts of old and new music before the most discriminative audiences in Europe, with great success. The war interrupted his career for five years. After the war, we find Dr. Henry in London, as contributing Editor of the Musical Standard, Chesterian, Western Mail and many other important papers. He was lately chairman of the music division of the Faculty of Arts in London, where he gave a series of memorable lecture-recitals; director of the Marionette Opera Theatre in London; conductor of his own and other modern works in London, Cardiff, Bournemouth, etc.

Dr. Henry is also the leader of the Pan-Celtic and Welsh movement in



Leigh Henry, eminent English composer, writer and lecturer on music and London Correspondent of MUSICAL AMERICA, who may visit America.

England; he is a member of the executive board of the great Welsh Eisteddfods patronized and attended lately by the Prince of Wales, the Duke and Duchess of York and others.

His lectures include discussion of Elizabeth and Tudor music, the Celtic renaissance in Europe, the new opera and the ball ballet, and the outstanding figures in modern music.

Roland Hayes Gives Recital

ROLAND HAYES, Negro tenor, recently returned from a highly successful European tour, gave his first recital of the season in Carnegie Hall, November 15, before an audience which packed the house, with enthusiasts on the stage and many standees.

Mr. Hayes appeared to splendid advantage. His singing was again marked by its purity of diction, its fine tonal qualities, its exquisite shading and finished interpretation.

Mr. Hayes gave a well balanced program. His list contained compositions by Gasparini, Scarlatti, Handel, Schubert, Rachmaninoff, Quilter, Robinson, Tyler and Smith. Mr. Hayes was particularly effective in Schubert songs; and spirituals, such as You Better Mind, Ezekiel Saw de Wheel, In at Mornin' and My God is so High, were rendered with equal artistry. His able accompanist was Percival Parham.

In the spirituals Hayes displayed an exceptional vitality of tone and warmth of expression. His upper register has never been overly strong, but the fine intelligence and sensitive artistry which

he has ever applied to his vocal material always insure an effective delivery of his more dramatic and exacting offerings. His every recital is an excellent example of what a fine understanding of the art of song may do. Mr. Parham accompanied adequately.

THE MODERNISTIC PROGRAMS

BY IRVING WEIL

(Continued from page 9)

those painters one used to see in vaudeville shows who turned out a picture before your eyes in two minutes—quick daubs of tricky high color which looked like landscapes when a strong light was turned on them, but were sorry things on close inspection.

His singing, for example, of the well-worn but none the less lovely seventeenth century song, Amarilli, by Caccini, was merely a pale reminder of the perfect thing it had been when he sang it before. Little touches like that of the *messa di voce*, the swell and diminuendo on a significant word or pregnant turn of the melodic line; of the application of deft color in reaching precisely the right depth of sentiment—these were now missing. In this and other songs, the flexibility of treatment—flexibility being a matter solely of dynamics, may it be remembered—was impulsively rather than suavely infused into the melody.

Mr. Schipa had an extremely Sunday-night audience and he indulged it with much rubbishy balladry which he rattled off without effort. Perhaps the

Kahn Musicale Opens New York Schubert Week

SCHUBERT week in New York began on Sunday, Nov. 18, with a musicale and reception in the home of Otto H. Kahn, chairman of the National Schubert Centennial Committee.

Speaking of American susceptibility to art, Mr. Kahn said, in part: "Americans are responsive to education and example; they welcome and gladly follow leadership on the road to knowledge and discernment."

"America in the last century had the formidable task of conquering a continent. That task has been accomplished. We can afford and ought to occupy ourselves increasingly with art, science, culture and other things of the spirit. And there is every evidence, in my opinion, that this evolution is, in fact, taking place."

"It is relevant to report the active collaboration of our associate committees in Europe, which have arranged commemorative tributes in twenty-six countries."

"It is but justice to state that I know of no instance in which a service of that nature has been performed with larger generosity, broader scope, greater dignity and higher efficiency than the conception, organization and carrying out of the Schubert centennial commemoration, by the Columbia Phonograph Company."

I believe I am speaking the unanimous sense of the advisory body, when I say that, if it is so desired, we shall be ready to continue as an organized committee in order to serve other commendable movements of adequate importance and general similarity of aim.

"In saying this, I am envisaging certain plans, as to which no official announcement can be made as yet. I am intimate, however, that one of these plans is directed towards measurably filling the gap which now exists in the awarding of the series of Nobel Prizes, inasmuch as the various achievements in recognition of which these prizes are bestowed do not include the field of music."

Olga Samaroff, secretary of the Schubert Memorial, outlined the scope and purpose of this foundation for American artists. She said: "We Americans cannot wring from Providence the assurance that Beethovens and Schuberts will be born among us, but we can and should prepare a soil which will nourish them; we can

create a wide-spread understanding of music which will recognize them and we can immeasurably increase the love of fine music which will appreciate what they may give us."

The Musical Art Quartet, consisting of Sascha Jacobsen, Paul Bernard, Louis Kaufman and Marie Roemaet-Rosanoff, played Schubert's Quartet in A minor, which was the first chamber composition of his to have been performed in this country, in 1843. Jerome Rappaport, fifteen years of age, played three Schubert piano solos.

The Guests

Among those present were: Mr. and Mrs. Joseph Achron, Prof. and Mrs. Leopold Auer, Mr. and Mrs. Georges Barrere, Marion Bauer, Mr. and Mrs. Vincenzo Bellezza, Cornelius N. Bliss, Miss L. Bliss, Robert Bridges, Mr. and Mrs. H. C. Cox, Mr. and Mrs. Frank Damrosch, Mr. and Mrs. Walter Damrosch, Dr. and Mrs. Hollis Dann, Anna Duncan, Dr. Friedrich Fischeraur, Paolo Gallico, Rudolph Ganz, Mr. and Mrs. Hamlin Garland, Mr. and Mrs. A. W. Greiner, Mr. and Mrs. Samuel Grimson, Charles Haubiel, Mrs. Ripley Hitchcock, Mr. and Mrs. Ernest Hutcheson, Felix E. Kahn, Mr. and Mrs. Pierre V. R. Key, Dr. and Mrs. Otto Kinkeldey, Robert Underwood Johnson, Alexander Lambert, Leonard Lieblich, Judge Richard Lydon, Cornelia Lydon, Joseph and Jacques Malkin, the Messrs. Manfred, Margaret Matzenauer, Mr. and Mrs. Gilbert H. Montague, E. W. Newton, Mr. and Mrs. John DeWitt Peltz, Mr. and Mrs. Lionello Perera, Mr. and Mrs. William Procter, Mr. and Mrs. Franklin Robinson, Max Rosen, Mr. and Mrs. Robert A. Simon, Mr. and Mrs. Gustav Saenger, Mr. and Mrs. E. Robert Schmitz, Mr. and Mrs. A. Siloti, Mr. and Mrs. John B. Thayer, 3rd, Mrs. Frederick Steinway, Edna Thomas, Emily Trevor, Charles Triller, Mr. and Mrs. Oswald Garrison Villard, Mr. and Mrs. Felix M. Warburg, Mary Hoyt Wiborg, and Louis Wiley.

Philadelphia is Cool to Egyptian Helen

PHILADELPHIA, Nov. 21.—Die Egyptische Helena received a chilly critical reception on its first presentation here by the Metropolitan Opera Company in the Academy of Music on Tuesday evening. The audience was obviously entertained with Maria Jeritza's pictorial conception of the World's Desire, and applauded with conventionalized emphasis after each act. But there was no real fervor in these plaudits. Walther Kirchoff appeared as Menelaus, replacing Rudolph Laubenthal of the New York premiere, and Gustav Schutzendorf was the Altair, instead of Clarence Whitehill. Mr. Kirchoff's performance made as much of the befuddled Menelaus as could be expected under the circumstances of Hofmannstahl's foggy libretto. Editha Fleischer carried off chief vocal honors as Aithra. Auxiliary roles were taken by Jane Carroll, Philine Falco, Ina Bourskaya, Louise Lerch, Charlotte Ryan, Dorothea Flexer and Marion Telva. Artur Bodanzky, conducting, performed his utmost for the score. The gorgeous settings and investiture found favor, but the net result of the whole pretentious effort was boredom.

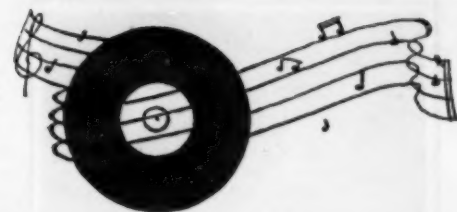
H. T. C.

Enters' Recital at Morosco

ANGHA ENTERS, mime and dancer, will give her final recital this season next Sunday evening, November 25th, at the Morosco Theatre. Holders of Plymouth Theatre tickets for this performance can have them exchanged for the Morosco Theatre at the Plymouth box office.

THE BETTER RECORDS

Reviewed by PETER HUGH REED



THE November list of recorded music in England contains releases of interest to the American collector. Bachaus and the International String Quartet have performed Schubert's Trout Quintet on four discs for H. M. V.; Weingartner has re-recorded his version of Brahms' first symphony—this time on five discs; and Kurt Atterberg's sixth symphony, which was the international prize work of the Columbia contest, has been recorded by Beecham and the Royal Philharmonic Orchestra. The latter is scheduled for an early release here. Parlophone continues with its Wagnerian series, bringing out a two-record release of The Flying Dutchman Overture (three sides), coupled with the Introduction to Act 3. Gabriel Pierné and the Colonne Concerts Orchestra of Paris have played, also on a two-record release, three extracts from Ravel's Mother Goose Suite (Hop o' my Thumb, Laidronette and The Fairy Gardens), coupled with the Berceuse from Stravinsky's Fire Bird. These last four discs have been praised.

Operatic Excerpts

Parlophone also issues a fine recording of The Magic Flute Overture, played by the State Opera Orchestra under the direction of Bodanzky; and a tenor disc from Parsifal, sung by Gotthelf Pistor. His selections are Amfortas, die Wunde from the Garden Scene and Nur eine Waffe taugt from the final scene. Florence Austral, English dramatic soprano, who has won praise both here and in Europe for her fine singing, records for H. M. V. the aria Ocean Thou Mighty Monster from Oberon. This she does in a manner which gives "a clear definition of Weber's majestic phrases as they sweep up and down from one end of the scale to the other, winding up with a climax that has the true ring . . ." so says an English reviewer.

Victor's \$10,000 prize competition for the best concert composition within the playing scope of the American dance or jazz orchestra closed on Oct. 29. The awards, which include a second prize of \$5,000, will be announced on Dec. 28. The judges are Nathaniel Finston, Edwin Franko Goldman, Roger Wolfe Kahn, Arthur Lange, George Olsen, Hugo Riesenfeld, Domenico Savino, Frank Skinner, Fred Waring, S. L. Rothafel and Tito Florida.

Records of Pelleas

Interest in recorded sections of the better operas has prompted the French H. M. V. Company and the French Columbia Company to issue some excerpts from Debussy's opera, Pelleas and Melisande. The former company has brought forth eight discs, three containing orchestral interludes and five containing vocal scenes; while the latter has issued six discs of vocal parts only. Fortunately the two sets do not entirely duplicate each other, so a person interested in this music will unquestionably purchase from both.

This opera, which fairly occupies the pinnacle of impressionism in music, is unquestionably Debussy's greatest work. In it one finds the convergence of his harmonic opulence, his mysticism in tonalities and his poetic subjectivity. All that has gone before or has come

after is merged in this score, which, like a perfect glove that enhances a shapely hand, heightens the poetic beauty of the Materlinck drama. This opera "with all its inequalities," is Debussy's "most completely self-revealing achievement." Those who are interested in a worthy appreciation of this work should procure Lawrence Gilman's little book on it, which is called Pelleas et Melisande, A Guide to the Opera. It is published by G. Schirmer, Inc. In this book, Gilman gives us essays on Debussy and his art, the qualities and the action of the play and of the music, considered from a revolutionary angle and in regard to thematic material and its treatment.

In the Cast

The French H. M. V. is interpreted by the following artists of the Opera Comique:

Melisande	Yvonne Brothier
Pelleas	Charles Panzera
Golaud	Vanni-Marcoux
Arkel	Willy Tubiana
Conductor, Piero Coppola	

The eight records include the following scenes:

Act 1. Interlude between Scene 1 and 2; coupled with Interlude between Scenes 2 and 3. Orchestra No. P710.

Act 2. Scene 1. Duet at the fountain beginning Vous ne savez pas, sung by Mlle. Brothier and M. Panzera. No. W839. This is the scene in which Melisande, holding an intimate conversation with Pelleas, tosses the ring Golaud, her husband, has given her into the air, because she is fascinated by the glint of the sun on its gold. The ring falls into the well. Melisande asks Pelleas what she shall tell Golaud. Tell him the truth, he replies.

Act 2. Interlude between Scenes 1 and 2, coupled with Interlude between Scenes 2 and 3. Orchestra. No. P711.

Vanni-Marcoux Sings

Act 2. Scene 2. Ah! Ah! Tout va bien, sung by Vanni-Marcoux. No. DA902. Golaud, who has been wounded while riding in the forest, tells Melisande about it. It would seem that he was thrown from his horse at the very moment that Melisande lost her ring, which was just at the final stroke of noon. Melisande weeps, but does not tell him about her loss. On the reverse side of this disc is the scene of Golaud's jealousy (Act 4, Scene 2) when he seizes his wife by her long hair and flings her to the floor. The first scene on this disc, although somewhat excised, is dramatically sung.

Act 3. Scene 1. Il fait beau cette nuit, sung by Mlle. Brothier and M. Panzera. No. W840. This is the scene where Pelleas discovers Melisande at her window with her hair unbound. He asks her to let him kiss her hand. Endeavoring to reach him, her unbound hair falls over Pelleas, and he is enthralled. Golaud later surprises them, but the record ends just before this.

Act 3. Interlude between Scenes 1 and 2; coupled with Interlude from Act 4 between Scenes 2 and 3. Orchestra. No. P712.

Act 3. Scene 3. Ah, je respire enfin, sung by M. Panzera. No. W838. This is the only semblance of a solo which Pelleas has in the entire opera. It is sung upon his emergence from the dark vaults beneath the castle into the



Edwin Franko Goldman, one of the judges in the Victor \$10,000 prize competition.

fresh air and sunshine by the sea. It is coupled with—

Maintenant que le pere de Pelleas est sauve, from Act 4, Scene 2. This is Arkel's narrative about conditions in the castle since Melisande's arrival. It is sung by M. Tubiana.

Act 4. Scene 4, begins with Melisande's words, Nous sommes venus ici il y a bien longtemps. This is the culmination of the tragedy. Melisande has met Pelleas beside the old well in the park to bid him farewell, since he plans to leave the castle. An ecstatic love scene develops behind which the shadow of the tragedy is hinted. At the height of their ecstasy, Golaud appears. He strikes Pelleas down with his sword and Melisande flees. Disc No. 841W.

Further Recordings

The Columbia records include the following selections:

Act 1. Scene 1. Sung by Mme. Nespoulis and M. Dufranne. No. D15021. This is the opening scene in the forest where Golaud finds Melisande.

Act 1. Scene 2. Un appartement dans le Chateau. Voici a qu'il écrit a son frere Pelleas; sung by Mme. Croiza and M. Narcon. No. D15026. This is the scene in which Genevieve reads to old Arkel the letter from Golaud to Pelleas about his finding of Melisande.

Act 2. Scene 1. Une fontaine dans le Parc. Sung by Mme. Nespoulis and M. Maguenat, No. D15022. This is the same scene as No. W839 above.

Act 2. Scene 2. Ah, ah, tout va bien. Sung by Mme. Nespoulis and M. Dufranne. No. D15023. This scene duplicates Vanni-Marcoux's first selection. It is, however, much more complete, being recorded with the soprano and in two parts.

Act 3. Scene 1. Une des tours de Chateau. Scene recorded complete in three parts, sung by Mme. Nespoulis and M. Maguenat. Nos. D15024-15025. This duplicates No. W840 already mentioned; but is also more complete. On the latter side of the second disc will be found Arkel's scene in Act 4, sung by M. Narcon.

The recording of the H. M. V. set is very fine and the singers are competent, sympathetic and artistic. The Columbia set has not been heard in its entirety by the writer, so opinion as to its worth can not be given at the present time but will be forthcoming later. It would be difficult to praise one singer more than another, in lieu of this fact. Whereas Panzera is a superb Pelleas, Maguenat has long been admired in the same role, and was praised by the composer for his interpretation. Brothier projects the frailty and helplessness of Melisande in a convincing manner. Her voice, though lacking in warmth, is nevertheless effective and satisfying. The H. M. V. set presents the artists of the Opera-Comique, while the Columbia set is made by artists of the Paris Grand Opera.

SCHOLARSHIPS GIVEN AT MANNES SCHOOL

The Italian New York City daily, Il Progresso, has given three scholarships for Italian violinists' study with Mario Corti, Roman teacher, at the David Mannes Music School. A competition was conducted Nov. 12 at which forty young players were heard by Mr. Corti, Mr. and Mrs. Mannes, Mr. Falbo, editor of the paper, and Mr. Grassi, Italian consul general in New York.

It was announced that Mr. and Mrs. Mannes had added a fourth scholarship and Mr. Corti a fifth, in view of the excellent talent represented. The winners, who have already begun their work at the School, were: John Lamagra, eighteen, of Brooklyn; Charles Sorrentino, twenty-three, Brooklyn; Pardo Fantelli, twenty, New Rochelle; Joseph Biondi, eighteen, New York; Ernest Giovanelli, fifteen, Brooklyn.

TOLEDO.—The Junior Monday Musicales recently gave a musical tea. Those taking part were Margaret Rinderknecht, Ruth Earhart, Dorothy Jackson, and Beatrice Bailey.

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M. H. Aylesworth, president of the N. B. C., who anticipates a year of unprecedented activity.

Infant Radio Gets Into Long Pants

Good Music and More of It Promised
Listeners-in This Year

By David Sandow



Major J. Andrew White, president of the Columbia B. C., a pioneer whose influence has always been exerted for the best.

GOOD music and more of it will be available to radio audiences this season, according to present plans of the broadcasters. The Philharmonic-Symphony Orchestra of New York, the Chicago Civic Opera Company, the Edwin Franko Goldman Band and many other famous organizations are promised, in addition to an increased number of operatic and concert artists and greater activities among the more artistic regular features. Prominent officials predict this year will be the most important and imposing in radio's infant history.

Indications show that the visible music world, which for some years has contributed in ever increasing scope to radio programs, will surpass its own record; and radio's potentialities as an

invaluable factor in the field of musical education will be more fully realized, to judge by plans already being carried out and by those announced for the future.

The entire series of Sunday concerts of the Philharmonic-Symphony Orchestra of New York will be broadcast direct from Carnegie Hall over Station WOR. Willem Mengelberg and Arturo Toscanini will conduct this series. The Chicago Civic Opera Company will go on the air each week from Oct. 31 to Jan. 31, when an act of each Wednesday's opera will be broadcast direct from the Auditorium Theatre, home of the Chicago Opera. Radio listeners will share with the visible audience in revivals of The Marriage of Figaro, Don Pasquale, Lakmé and Thais as well as works in the standard repertoire in the series to be sponsored by the Fansteel Products Company over the NBC System. The Edwin Franko Goldman Band will be presented under the auspices of the National Broadcasting and Concert Bureau which will also sponsor appearances by the Lenox String Quartet.

In the list of operatic and concert artists the following are scheduled in the Atwater Kent Hours; (some have already appeared as we go to press) Frances Alda, Mario Chamlee, Efrem Zimbalist, Nannette Guilford, Sophie Braslau, Giuseppe De Luca, Maria Kurenko, Beniamino Gigli, Josef Hofmann, Albert Spalding, Nina Morgana, Titta Ruffo, Mary Lewis, Richard Bonelli, Charles Hackett, Carmela Ponselle, Lucrezia Bori, Tito Schipa, Jeanne Gordon and many others. The Atwater Kent concert of Oct. 7 marked the début of Gennarno Papi, Chicago Civic Opera conductor and former conductor of the Metropolitan Opera Company. The orchestra for the remaining broadcasts will be conducted by Josef Pasternack, formerly of the Metropolitan and Century opera companies and the Chicago Symphony Orchestra. These concerts opened on Oct. 4, 1925, with a radio recital by Reinald Werrenrath and created an important innovation. The series has already passed its 150th concert. More than 100 internationally known singers and instrumentalists have appeared in the Atwater Kent Hours, the majority of these making their débuts under the auspices of Mr. Kent.

MUSICAL education by radio receives additional impetus this year with more courses planned than ever before. Prominent in this field are Walter Damrosch, giving symphonic music for both school children and adults with a new National Symphony Orchestra of sixty, organized especially for these lectures; Reinald Werrenrath, with song programs, and a few like features leading with general music,

in addition to many other courses by educators throughout the country.

This briefly outlines the part to be played by the regular concert world in radio's new season. The prospects of the great broadcasting companies whose chain systems enable millions of listeners across the country to hear their programs contain many items of promise.

M. H. Aylesworth, president of the National Broadcasting Company, anticipates a year of unprecedented activity judging by the number of features already scheduled for presentation or in process of preparation. The number of sponsored programs broadcast through the NBC System is increasing and the programs presented by the company itself are steadily becoming more elaborate and varied.

"So far as the listener is concerned this will be the greatest year in the history of broadcasting," Mr. Aylesworth predicted. "Walter Damrosch is to conduct a series of daytime symphony concerts, with verbal notes, which will be broadcast through a wide network for the benefit of schools. I should also like to take this occasion to announce that the noted conductor has also agreed to present, this winter, a series of evening concerts for adults. In these he will conduct a special symphony orchestra chosen by the NBC from the finest musicians in New York.

"Reinald Werrenrath will do for song what Mr. Damrosch will do for instrumental music in another series of programs. In this series of studies we shall expect to cooperate with the National Federation of Music Clubs."

In the field of pure entertainment, Mr. Aylesworth believes the variety is steadily becoming greater. Drama, either adapted from stage versions or written directly for microphone presentation, now has an undisputed place and atmospheric programs are more frequent.

"All of the various types of entertainment now on the air are good in themselves," resumed Mr. Aylesworth, "and are likely to continue in favor with the radio audience. We are constantly striving, however, to improve the technic of presentation, and to this end we are subjecting broadcasting to a careful analysis in order to determine the possibilities for new forms and new materials.

"This new medium for transmitting entertainment presents problems that only those familiar with its limitations and opportunities can solve satisfactorily. At the same time, broadcasting is the least hidebound of the arts, and the newcomer who has anything valuable to offer can be sure of a hearing."

The regular NBC features which have in the past engaged in worthwhile presentations in all branches of music will widen their scope for this

season. The National Grand Opera Company will be heard in weekly offerings of the great works from the operatic repertoire sung by star casts under the direction of Cesare Sodero. Important innovations of radio's pioneer opera company for this year are the presentation of an opera by an American composer once each month and the extension of its period to an hour and a half. In addition to the Works of Great Composers period in which serious studies of a different composer are presented each week by an orchestra and soloists, the National Symphony Orchestra, the National String Quartet, various chamber music ensembles as well as recitalists in all branches of music will contribute to good radio music. Nor should one overlook the National Light Opera Company whose regular peregrinations in the realm of operetta and comic opera were resumed this past summer. These and other NBC features are in store for listeners this season.

THOSE responsible for the make-up and presentation of the Columbia Broadcasting System's programs are by no means satisfied that the best in radio presentations have been given and promise for the new season types of musical entertainment which will surpass anything ever before attempted, according to a high official of that company. Only a little over a year old, the CBS has been the "leaven" which has in no small way played an important part in bringing radio programs to their present state of excellence. Its plans for the forthcoming season call for even greater efforts toward better broadcasts.

Using the services of men whose knowledge of broadcasting is balanced by equal understanding of the best music the CBS will continue to cater to the most critical and cultured musical tastes in America.

The Columbia Broadcasting System whose most artistic broadcasts are the products of the Judson Radio Program Corporation headed by Arthur Judson, veteran concert manager, will elaborate on the Symphonic Hour, a sixty minute presentation of symphonic music by an orchestra and soloists; the Cathedral Hour, a religious feature reproducing the musical service of the Old World Cathedrals; the United Choral Singers, a group of mixed voices; The Music Room, an artistic program of compositions by old masters and others. The United Opera Company under Alberto Bimboni and the United Light Opera Company will also be heard in English versions.

Major J. Andrew White, President of the Columbia Broadcasting System, has since its inception exerted his influence for the establishment of the
(Continued on page 24)

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CONCERT SITUATION

discussed by

NEW YORK MANAGERS

Harry and Arthur Culbertson

DISCUSSING the concert situation, Harry and Arthur Culbertson, managers, state: "Conditions are found to be about the same as last year, namely, plenty of business for the established artists and an increasing difficulty, at greater expense, to secure business for unknown or partially known talent, which includes some of the very best artists available. In accordance with our record, we have always been able to assist the younger and unknown artists of this class, and tours exceeding 100 engagements have been arranged in the course of time. Business is on the increase, while operation, which involves the soliciting and closing of business, is more expensive than heretofore. This handicap, however, was partially overcome late last summer through the co-ordination of the New York and Chicago offices.

"Unusually large tours have been booked for artists under our management for sometime, and in some instances for those just substantially known. Leo Ornstein, pianist, will fill upward of forty engagements; Ralph Leopold, pianist, upward of forty engagements; Harry Farbman, violinist, upward of seventy-five engagements; Stell Andersen and Silvio Scionti, in duo recital, upward of forty engagements; Suzanne Kenyon, soprano, upward of thirty engagements; Virgilio Lazzari, baritone, and the Chicago Operatic Trio, are completely booked, and the Arthur Hartmann Quartet will fill upward of forty engagements.

"The Lawrence Harp Quintet will be available for a number of engagements, and its time will be completely filled. Ninon Romaine, pianist, who will return from Europe, Jan. 1, will be booked for engagements during the spring. Marjorie Candee will fill numerous engagements in her garden program, one of the novelties in the concert field. Joseph Coleman, violinist, as well as Hazel Jean Kirk, violinist, will have a substantial amount of business. Paul Shirley with the violé d'amore, will fill many engagements. The time allowed for Forest Lamont, tenor, has been completely booked; William Cahill, baritone, has already filled a number of successful appearances. A number of engagements will also be filled by Federal Whittlesey, who appeared in New York last season, and Huntingdon Rice, Sair Rosin, Maud von Steuben and James Whittaker."

The artists scheduled for New York appearances under this management are Charles Cooper, Stell Anderson, Silvio Scionti, Edna Richolson Sollitt, Gladice Morrison, Ralph Leopold, Joseph Coleman, William Cahill, Ninon Romaine, Raymond Burt, Tilla Germunder, Max Kotlarsky, Maria Winetzka, Gertrude Bonime, Hazel Jean Kirk, Edward

Papania, Bernice Winne, Maud von Steuben, Mieczyslaw Munz, Maria Renza, Nora Norman.

The artists in the Culbertson Artist's Music League, will fill engagements in different sections of the country.

Rose Hazard

ROSE HAZARD who has for three years been the Eastern representative of E. A. Lake, of St. Paul, has inaugurated a series of Park Central musicales, which opened with Cecil Arden, contralto, and Olga Sapio, pianist, on Oct. 21. Others to be heard in the series are Pasquale Amato, Anton Rovinsky, the Singers Club of New York, Lulu Root, Paula Fire, and Gilbert Ross.

Mrs. Hazard plans to open a chain of concerts similar to this series and so provide for the young professional musicians who come under her direction. An Advisory Board of prominent New York artists and pedagogues assist in the selection of the assisting artists and gives advice. The Recital Club, of which Mrs. Hazard is director, maintains a studio which acts as a laboratory for the working out of groupings of talent for professional units. E. A. Lake works with the director of the Recital Club as midwestern manager for professional members. Lulu Root, who will be heard in the Middle Western territory in December, will also appear as soloist with The Singers Club of New York at The Park Central Musicales of Jan. 20. The Classic Vocal Duo, Paulo Fire, soprano, Rita Sebastian, contralto, will be presented in Town Hall at the concert of the Recital Club in April, and is booked for the middle west in February and March. Rosamund Leweck, soprano, will appear in recital at the Hotel Vendome in Boston in December and will be heard in concert in New York after the first of the year. Other young artists who are being booked for engagements in the West and South are Helen Taylor, soprano, Olga Sapio, pianist, Gladys Fern, coloratura soprano, Della Hagerty, violinist, and Berthould Busch, baritone, who recently was heard with the Buffalo Symphony. Helen Taylor will give her second Town Hall recital in January. Miss Taylor has been heard recently in concerts in Kansas City and at the Missouri State Teachers College.

Hurok Attractions Corp.

S. HUOK, president of the Hurok Attractions Corporation, has been in the managerial field for nearly twenty years, during which time he has directed the affairs of noted opera singers, concert artists and dramatic stars; many of whom he discovered; developed and established. He has been interested in esthetic dancing and classic drama in this country. Isadora Duncan, Mordkin, Pavlova were under his manage-

ment, as well as the Moscow Theatre Habimi, Chaliapin, Isa Kremer, Gadski, Marta Wittkowski, Titta Ruffo, and Tamaki Miura.

In the 1928-1929 season Mr. Hurok will present the German Grand Company of Berlin, the Teatro Dei Piccoli, the Mordkin Ballet, Yushny's Blue Bird, Granovsky's Kamerny Theatre, the Blue Blouse, the Royal Military Band and the Duncan Dancers. He will also manage the Manhattan Opera House, and will direct concert bookings for all the Shubert theatres and act as an official booking representative of the Keith-Albee-Orpheum Vaudeville Circuit.

In his spare time, Mr. Hurok will write his autobiography for spring publication in a weekly magazine.

Many Recitalists

In addition he will again manage such recitalists as Tamaki Miura, Maria Gay, Johanna Gadski, Melvena Passmore, Thalia Sabanieva, Frances Sebel, Ina Bourskaya, Marta Wittkowska, Lydia Chaliapin, Nina Gordani, Isa Kremer, Demetri Criona, Giovanni Zenatello, Allan Hinckley, Titta Ruffo, Adamo Didur, Shura Cherkassky, Leo

Ornstein, Manua Zucca, Mishel Pastro, Rudolph Polk and Mikhail Mordkin.

Mr. Hurok is occupied in preparations for the Isadora Duncan Memorial Festival which is to be held under his direction in the Manhattan Opera House, Nov. 16 to Nov. 26.

This event will introduce Irma Duncan, pupil and adopted daughter of the late Isadora, assisted by twenty graduates of the Isadora Duncan School of Moscow and others. The object of the festival will be to stimulate interest in the movement which was launched last spring for the establishment of a suitable Duncan monument which a group of American artists, actors and dancers hope to erect in New York next year.

Miss Duncan and her company are coming to this country for a stay of six weeks. The tour has been arranged by Mr. Hurok through special permission of the Russian Government. Miss Duncan and her pupils will make similar appearances, under his direction, in Chicago, Toronto, Boston, Philadelphia, Washington, Baltimore and two or three other cities before returning to Moscow.

Atwater Kent Prize Winners With Their Teacher



Photo by S. S. Udelewits

George Castelle (centre), of the Peabody Conservatory of Baltimore, with three of his pupils who walked off with honors in the recent district Atwater Kent Radio Contest. They are, from left to right, Marguerite Anger (seated), coloratura soprano, winner for Maryland, Gordon Gibson (standing), tenor, winner for Maryland, and Helen Knowles, dramatic soprano, winner for Delaware. These prize winning pupils came to New York November 10, accompanied by Mr. Castelle, to participate in the National contest.

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Janet Cooper will make her first appearance in Hartford, Conn., on Dec. 2, singing the soprano part in Sullivan's *Te Deum* with the Hartford Oratorio Society.

Franklin Riker, tenor, and his wife, professionally known as Lois Long, soprano, are to give a joint recital in the Spanish ballroom of the Olympic Hotel, Seattle, on Dec. 11. Mr. Riker, who has made his home in Seattle, is the dean of the vocal department at the Cornish School, and is also known as a composer and director.

E. Robert Schmitz, who is to appear as piano soloist with the San Francisco Symphony Orchestra on Dec. 28 and 29, has been requested by Alfred Hertz, its conductor, to play Alexander Tansman's second concerto, which is dedicated to Charlie Chaplin. Tansman toured America last season under the Bogus-Laberge Concert Management, and met Chaplin in Hollywood. Mr. Schmitz will also play Bach's F minor concerto on the same program.

Frederic Joslyn recently appeared as baritone soloist, in Gaul's *The Holy City* with the choir of St. John's Methodist Episcopal Church, Brooklyn, under the conductorship of Dr. Fali Esen Morgan.

Mendelssohn's oratorio *Elijah* will be sung in the Brick Church, New York, on Sunday afternoon, Nov. 25, under the direction of Clarence Dickinson. Soloists are to be Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh.

Marie Miller, harpist, will play at the MacDowell Club Nov. 17, and has been engaged by the National Broadcasting Company as soloist with orchestral accompaniment over NJZ on Nov. 20.

The third recital of the Barbizon series of twelve concerts in New York will take place on Nov. 27. Soloists will be Katherine Bacon, pianist, and Herbert Heyner, English baritone, who is making his first tour of the United States this season.

Estelle Liebling's studio news relates that Frances Spencer, soprano, has been engaged by the Theatre Guild for its production of *Faust*. Ann Mack and Joan Ruth have visited Camden, N. J., to sing for the synchronization of a new Paramount picture. Mabel Lee, soprano, and Bess Ringwald, contralto, are booked for Gay Paree, going to the Coast.

Carl Friedberg, German pianist, will introduce several new compositions this season in his American appearances, including two by native composers,—a piece by Dougherty and a trio for piano, violin and cello by Dinsmore, Jr. A jazz concerto by Schulhoff, and *Burlesque* by Toch present Czechoslovak composers in a pair of novelties. Mr. Friedberg will also present the second sonata of Milhaud, and Rachmaninoff's second sonata. He will play the Brahms B flat concerto with the San Francisco Symphony Orchestra, under Alfred Hertz on Dec. 14 and 15. His New York recital is scheduled for Jan. 11.

Sandu Albu, Rumanian violinist, will appear in Town Hall, New York, on Nov. 27. Karel Leitner will play the accompaniments.



Ethelynde Smith, Soprano

Ethelynde Smith, soprano, left early in November for her fourteenth tour of the south. This tour will be extended into an eighth transcontinental trip to Los Angeles, then up the coast as far as the northern part of Washington. The route will next be east, and to the extreme south again in March and April. More than half of the engagements booked for Miss Smith are for second, third and fourth re-appearances. All the engagements are for solo recitals and are to be given on concert courses, under the auspices of musical clubs and other organizations, and at colleges and universities. The states already booked include West Virginia, Kentucky, Alabama, Mississippi, Texas, Arizona, California, Washington, Nebraska, Minnesota, Wisconsin, Missouri, Tennessee, Georgia, Carolinas, Virginia, Delaware and Pennsylvania.

Hazel Longman, soprano, who made her debut last April in Steinway Hall, New York, spent the summer at Huntington, L. I., preparing new programs with Lillian Busch Milyko, accompanist and coach of New York and San Angelo, Tex., and a graduate of the New York Institute of Musical Art. Among Miss Longman's dates are recitals in the Brooklyn Little Theatre, and at the College of New Rochelle, in addition to appearances at Jackson Heights and Flushing, L. I. She opened her season Oct. 30 in West Brighton, S. I.

Abby Morrison Ricker, soprano, who recently had been successful in television work, sang the *Jewel Song* from *Faust* at the World's Radio Fair held in Madison Square Garden. She was heard by approximately 30,000 persons. Miss Ricker is presenting a series of original one hour recitals for children and adults. In these recitals many novelties are presented, as well as classical and folk songs of various countries; scenes from grand operas with modified stories and musical explanations, are acted and sung in costume. Other features presented by Miss Ricker on her programs are anecdotes of composers, ensemble singing, the singing of a song incorrectly for ear-training and a prize for the best composition.

Oliver Stewart and Isabelle Burnada were announced to give the program for the True Sisters Association in the Hotel Pennsylvania, on Nov. 24.

Josef Hofmann's annual New York piano recital will take place on Sunday afternoon, Dec. 9 in Carnegie Hall. The Schumann Carnival, a group of Chopin numbers, Handel's *Harmonious Blacksmith Variations*, the *Scherzo* in E minor by Mendelssohn, and works by Dvorsky, Prokofieff and Liszt will comprise the program.

George Blumenthal, general manager of the German Grand Opera Company which will be heard at the Manhattan Opera House, New York, in January, sailed for Europe Nov. 3 on the *Cleveland*. He will remain abroad for a month to supervise shipping of the scenery, costumes and properties for *Der Ring Das Nibelungen* as given at the Bayreuth Festspielhaus.

William Cahill, baritone, will give his first New York recital this season at the Gallo Theatre, Sunday afternoon, Dec. 2. Among the compositions in his program are: *Standchen*, by Strauss; *The Eagle*, Arensky; *Tout passe*, Massenet; *Aime-Moi*, Bemberg. His list also includes Japanese folk songs.

Gdal Saleski, cellist and author of *Famous Musicians of a Wandering Race*, will give his annual New York recital in Steinway Hall on Sunday evening, Dec. 9. In his program he will include the Vivaldi Violin Concerto in A minor, transcribed for the cello by himself; *Dweikuth* by Stutschkesky; *Chanson a la Lune* by Gruenberg; and two of his own compositions, *Melody* in E flat and *Dance Antique*, to be performed for the first time. The program also names compositions by Granados, Ravel, de Falla, Weiner, Sandby, Eccles, Senaille and Popper. Gregory Ashman will be the accompanist.

Arthur Kraft, tenor, is to appear again in *Messiah* with the Apollo Club of Chicago, with which he has sung nearly every year for some ten seasons. This concert will be one of Mr. Kraft's several appearances in *Messiah* now booked.

Sergei Klibansky's pupils are steadily before the public. Vivian Hart has sung for the La Palina Radio Hour on Sunday evenings. Cyril Pitts has been engaged for the Spotlight Hour on Sunday evenings at Station WJZ. Virginia Mason gave a successful recital in Seattle.

Anne Elliott was praised in Spokane, Washington, for her costume recital. Phoebe Crosby sang in Cleveland. Alva Gallico was to give a concert in New York on Nov. 11.

Edith Scott will appear in the new Schubert production *Music* in May at the Majestic Theatre in Brooklyn. Johanna Gutcher is singing in the New Moon production.

Rosalind Smith is appearing in the *Show Boat*.

Frances Berge, has been engaged as soloist in a Synagogue at Great Neck, Long Island.

Tristan Wolff has been engaged for a vaudeville tour.

Luis Alberto Sanchez, tenor, is appearing in Steinway Concert Hall, New York, on Sunday afternoon, Nov. 25.

Geraldine Geraty, lyric soprano, will appear in the Guild Theatre, New York, on the evening of Nov. 25. Gladys Brady is to be her accompanist.

Sofia del Campo, soprano, is appearing in the Gallo Theatre, New York, on Sunday evening, Nov. 25, presenting a program of classic and modern songs.

Louise Llewellyn Jarecka, lyric soprano, will sing in Steinway Concert Hall, New York, on Monday evening, Nov. 26.

Leonora Cortez, American pianist, opened her fall season with an appearance in the Atwater Kent Radio Hour, Oct. 28, sharing the program with Ifor Thomas, Welsh tenor. On Nov. 14 she was booked to give a recital for the Schubert Club of St. Paul, Minn. On Sunday afternoon, Nov. 25, she will give her annual New York recital in the Gallo Theatre. Miss Cortez program will include the French Suite in G major by Bach; the *Prelude*, Choral and Fugue by Franck; *Landler* by Schubert, Schumann's *Faschingsschwank*, an *Etude* by Scriabine, *Reflet dans l'eau* by Debussy and Saint-Saens' *Toccata*, Op. 111.

Ralph Douglass has completed his fourth season as organist of St. Andrew's Dune Church at Southampton, L. I. He appeared as accompanist at concerts in the summer with Edwin Swain, Francis Rogers, Mrs. Henry E. Coe, Princess Sturza, Alma Kitchell, Herbert Dittler and Madeleine Sokoloff. Mr. Douglass was also booked to appear as accompanist and pianist with Mr. Swain in Indianapolis, Nov. 9; Muncie, Ind., Nov. 10; Norfolk, Va., Nov. 19, and Salisbury, Md., Nov. 22. In addition to his concert activities, Mr. Douglass teaches and coaches singers in New York.

Lyda Neebson, dramatic soprano, has been engaged for a joint recital with Cornelius von Vliet, cellist, on Nov. 27 at Harrisburg, Pa., under the auspices of the Wednesday Afternoon Club.

Lucile Lawrence, harpist, who was scheduled to appear with the Pro Musica Society in Town Hall, New York, on Nov. 14, will leave on Nov. 25 for a two weeks' tour of the southern states, playing in Florida, Alabama, Tennessee and Kentucky. The Lawrence Harp Quintet, composed of Lucile Lawrence, founder and director, Marietta Bitter, Grace Weymer, Thurema Sokol and Eleanor Shaffner, will give a concert in Newark, N. J., on Dec. 14.

Zeta V. Wood and Jean S. Buchanan will give a joint recital in Peekskill, Nov. 24, under the auspices of the St. Mary's School for Girls. They are also scheduled to appear in the Bedford Hills Community House, Bedford Hills, N. Y., Dec. 15. Dorothy Lungen, coloratura soprano, a pupil of Zeta V. Wood, will give a recital in Steinway Hall, New York, Nov. 28. Assisting Miss Lungen will be the Zeta V. Wood Sextet. The Manhattan Ladies' Chorus, which is scheduled to appear Feb. 27, in the Zeta V. Wood Concert Series, announces several vacancies in the alto and mezzo-soprano groups. Rehearsals are held in the studio, Mondays and Thursdays at 7:30.

Wm. C. Hammer, general manager of the Philadelphia Grand Opera Company, announces that owing to a severe cold Hope Hampton's debut in *Manon* has been postponed from Thanksgiving evening to Dec. 21. *Samson et Dalila* will be sung on Dec. 6 with Mme. Charles Cahier in the role of Dalila. Dec. 27 will bring Louis Graveure's operatic appearance in this country.

Marie Sundelius will give a soprano recital in Little Falls, Minn., on Dec. 5. Her appearance in Northfield, in the same state, is arranged for Dec. 3.

ENGLISH AIR FULL OF MUSIC—AND CONCERT HALLS, TOO

By Leigh Henry

LONDON, Oct. 25.—The fall and winter series of National Symphony Concerts sponsored by the British Broadcasting Corporation, the Governmental radio authority, will be held on alternate Fridays in a double series, five concerts taking place before Christmas and five after. There will be two additional concerts on Good Friday and April 12, respectively directed by Gino Marinuzzi and Sir Henry J. Wood.

The dates and conductors of the other concerts will be as follows: October 26, Sir Henry J. Wood; Nov. 9, Sir Hamilton Harty; Nov. 23, Granville Bantock; Dec. 14, Franz von Hoesslin; Jan. 18, Ernest Ansermet; Feb. 1, Sir Hamilton Harty; Feb. 15, Albert Coates; March 1, Sir Landon Ronald; March 15, Albert Wolff.

Native conductors direct almost entirely what we may call the fall division of the series, France, Switzerland and Germany contributing the remaining conductors.

Two notable foreign works will be heard on Jan. 18 and April 12. At the first of these concerts Ernest Ansermet will present Debussy's incidental music to *The Martyrdom of St. Sebastian*, and at the second, with the orchestra augmented for the occasion to 130 players, Gustav Mahler's Choral Symphony will have its first British performance under Sir Henry J. Wood. The concert on Dec. 14, under Franz von Hoesslin, will be devoted to works by Beethoven and Wagner.

The Royal Philharmonic

The 117th season of the Royal Philharmonic Society was ushered in at Queen's Hall on Nov. 1, under Sir Landon Ronald. Nikolai Medtner visited again on that date. The Philharmonic Choir, directed by Charles Kennedy Scott, will be featured at the concert of Dec. 6. Soloists engaged include Cortot, Arthur Caterall, a violinist well-known in the North, Schnabel and Alexandre Barjansky.

The London Symphony Orchestra programs present some changes. Leo Blech's name has left the guest conductor list, Abendroth and Weingartner being scheduled for two concerts each. Other guest conductors are Beecham, Albert Coates, Emil Cooper, Pablo Casals and John Barbirolli.

The Amateur Orchestra of London, under Wynn Reeves, has scheduled two concert in its seventh season. The executive maintains the policy of featuring works not frequently presented elsewhere. The Dulwich Philharmonic Society, founded in 1896, announces three concerts in November, December and March in the Crystal Palace Concert Hall. The most notable program will bring Bach's *St. Matthew Passion*.

Opera Goes On Tour

The British National Opera Company forecast an extensive tour of Birmingham, Blackpool, Aberdeen, Glasgow, Edinburgh, Manchester, Leeds and Huddersfield. Works announced have included *The Mastersingers*, *Parifal*, *Valkyrie*, *Trovatore*, *Rigoletto*, *Butterfly* and *Carmen*, with Eugene Goossens, sr., John Barbirolli and Leslie Heward alternating at the baton desk.

The Carl Rosa commenced its operatic tour at Stratford (London environs, not Shakespeare's home town), proceeding thence to Wimbledon as a

light relief to the serious business of tennis-playing there all summer, and then to Hammersmith. Brighton, Portsmouth, Bristol, Cardiff, Cork, Dublin and Belfast, are on the schedule, the company returning to England for Christmas. Three novelties are promised by this intrepid company,—Thais and Talmee, composed on a classic Greek theme by Colin Campbell and given at Covent Garden six years ago; Isadore de Lara's *Three Musketeers*, by the company at the Scala Theatre and, probably, Holbrooke's *Bronwen*, to the libretto of Lord Howard de Walden.

Chamber Music

The British Broadcasting Corporation is responsible for the Contemporary Chamber Music Concerts at the Arts Theatre Club, featuring works by Hindemith and Schönberg, the former appearing personally with the Amar-Hindemith Quartet. The London String Quartet, John Pennington now leading, scheduled two September concerts previous to visiting Spain and thence to America for a ninth tour. After visiting Mexico, the players return home in May.

The International String Quartet, formerly known as the Music Society Quartet, headed alternately by Andre Mangeot and Boris Pecker, with Frank Howard and Herbert Withers to complete, has announced five Aeolian Hall concerts, featuring the ten Mozart quartets and works by Debussy, Goossens, Ravel and Vaughan Williams. Mangeot has been the moving spirit of the unique Music Society concerts in the crypt of St. John's Institute, Westminster, where one can take music at ease in lounge chairs.

General Concerts

The Pianoforte Society, responsible for first London appearances of Aubert, Poulenc and other composer-pianists, announces concerts on Dec. 1 and Jan. 26, featuring in turn Lhevirne and Arthur Rubinstein.

Concerts in Liverpool

The Liverpool Philharmonic Society's scheme is for twelve concerts, with Coates at the baton desk. The Vicars' Saturday evening concerts in Philharmonic Hall promise visiting artists as follows: Enid Cruikshanks, May Blyth, Kathlyn Hilliard, Gertrude Johnson, Dora Labette, Leila Megane, Miriam Licette, Margaret Balfour, Flora Woodman, Stiles Allen, Constance Willis, and Clara Serena, Heddie Nash, Frank Mullings, Denis Noble, Norman Allin, Tom Burke, Tudor Davies, Herbert Langley, Roy Henderson, Foster Richardson, Lewys James, Peter Dawson, George Baker, and Morgan Kingston, Daisy Kennedy, J. P. Sheridan, Bratza, Ethel Ormandy, Norman Henderson, John Gabalfa, and James Waugh.

The International Celebrity and Mossel syndicates announces artist features. The former commenced with a program featuring Paderewski and the series of six extends to Feb. 20. John McCormack figures for the final event, and between come Chaliapin, the Cortot-Thibaud-Casals trio, Austral and Amadio, and Kreisler. Max Mossel's series includes four Saturday afternoon, ending Feb. 16, featuring

RETURNS FROM CONCERT TOUR



Vera Curtis

VERA CURTIS has returned from her first tour of the season, having sung six concerts in seven days in Cadillac, Kalamazoo, Mich., Muncie, Ind., Washington Court House, Ohio, at Muskingum College, New Concord, Ohio, and Norwalk, Ohio. Miss Curtis received enthusiastic comment in all of the cities and in several cases has been re-engaged for a future appearance.

Delia Reinhardt, Youra Guller, Yelly d'Aranyi, John Goss, Orloff, Elisabeth Schumann, Arthur Schnabel, Raya Gorbousova, Roy Henderson and Solomon. Further interest comes in the British Music Society fixtures, this center being developed largely through the active interest of William Rushworth, who has provided it with membership and concert rooms at the business house of Rushworth and Dreaper.

The Welsh Eisteddfod

Liverpool is to be the venue of the Royal National Eisteddfod of Wales next August. Sefton Park will be the locale, where the Eisteddfod Pavilion is being erected at a cost of a little less than \$25,000.

There are to be choral competitions for 250 and 150 voices and choirs of lesser numbers, and an immense variety of other competitions, together with special concerts in composition. The orchestral competition testpieces are Weber's *Euryanthe* overture and Scriabin's *Reverie*; the string orchestra testpiece is Mozart's *Kleine Nacht musik*; the juvenile orchestra testpiece is Handel's *Masque Suite*.

Chamber music testpieces include works by Beethoven, Stanford, Frank Bridge, Holst, Bliss, Goossens, Bax, Poulenc, Holbrooke, Pfeifer, Ireland, Brahms, Saint-Saëns Bantock, Franck, Walthew, Handel, Delius, Debussy, Scarlatti, Frescobaldi, Hamilton Harty, and Glazounoff. Choral testpieces include works by Bach, Holbrooke, Granville Bantock, Elgar, Stanford, C. Williams, Hopkins Evans, and the late Harri Evans.

The chairman of the Eisteddfod Music Committee is J. T. Jones, the veteran conductor of the Liverpool Cymric Vocal Union.

The Rodewald Concert Society, dedicated to chamber music and founded by the composer Ernest Bryson, friend of the late Alfred Rodewald, schedules evenings at which will be heard the Catterall String Quartet and the British Trio, in works by Turina, Medtner, Ernest Walker, Goossens, and Delius.

The Halle Chorus and Orchestra will visit Liverpool on Dec. 19 to give *Messiah*, under Sir Hamilton Harty. The Liverpool Welsh Choral Union will hold three concerts in November, December and March, giving a Schubert program, *Messiah* and Haydn's *Creation*.

The Liverpool Music Festival will take place at the Picton Hall April 20, 22, 23, 24, and 26, with Sir Richard Terry as chief adjudicator. Wallace Choral and Orchestral Society will give Bizet, Handel and Coleridge-Taylor programs in November, December and March.

Malcolm Sargent will conduct on Dec. 18. A new composer, Clemens von Franckenstein, will be represented by *Transvariationen* under Karl Alwin on Jan. 15. Other arrangements are: Sir Henry Wood, Jan. 29; Monteux, Feb. 12; Sir Hamilton Harty, Feb. 26.

The Liverpool Repertory Opera has an enterprising program. Future dates are: Dec. 1, William Tell; Jan. 11 and 12, a new Holst work for mime, dancing and chorus entitled *The Golden Goose*, and Stravinsky's *The Soldier's Tale*; Feb. 22 and 23, Vaughan Williams' *Hugh the Drover*; Mar. 22 and 23 Rutland Boughton's *The Immortal Hour*. The splendid work of the Liverpool Repertory Opera is largely due to the unstinted devotion of John Tobin.

In Scotland

The Glasgow Choral Union, combining with the Scottish Orchestra, has announced music by Vaughan Williams, Delius, Drift, Kodaly, Mendelssohn and Handel. The Edinburgh Royal Choral Union will sing *Messiah*, works by Parry, Holst and Brahms, and Bach's *St. Matthew Passion*. The conductor, W. Greenhouse Allt, has been appointed organist to Edinburgh University in succession to the late Dr. Thomas Collinson.

Revival of the chamber orchestra will be featured in the Pump Room concerts at Bath, now a notable item of British music under Jan Hurst, where several notable works of note have been given first production. Hurst asks for chamber orchestral works combinations by native composers.

LEGINSKA CONDUCTS IN CLEVELAND

CLEVELAND.—Ethel Leginska conducted the Boston Women's Symphony Orchestra in the ballroom of the Public Auditorium on Nov. 10. The fifty earnest young musicians in this ensemble play well. In Beethoven's fifth symphony, they were obliged to challenge comparison with Nikolai Sokoloff's interpretation of this work with the Cleveland Orchestra. Miss Leginska was original in her reading of Mendelssohn's piano concerto in G minor, which she played and conducted with vigor.

NEW ORLEANS.—Rene Salomon succeeds Carl Mauderer at the viola desk of the New Orleans String Quartet.

George H. Gartlan, Superintendent of Music, Public Schools of New York, says:

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MAKES RECORDS



Ralph Leopold

IMEDIATELY following his annual New York piano recital in Town Hall on Nov. 6, Ralph Leopold left for Bowling Green, Ohio, where he appeared as soloist with the Hartmann String Quartet, playing in the piano quintet by Cesar Franck and giving a solo group. The following day Mr. Leopold gave a recital in Detroit.

Mr. Leopold recently completed Duo-Art recordings for two performers, with Percy Grainger. Among the records are the Romeo and Juliet Fantasy, originally written for orchestra by Tchaikovsky, and Strauss Till Eulenspiegel. The Aeolian has also released a series of Mr. Leopold's transcriptions from Wagner's Tannhauser and four from Lohengrin.

THE RADIO INFANT

(Continued from page 20)

best type of broadcast programs. A pioneer in the radio field, Major White says: "Despite the fact that we are giving the public today a type of entertainment which may be justly characterized as 'wonderful' we have but entered the portals of the standard of broadcasting excellence which may be obtained and towards which the CBS is bending every effort. I am certain that the forthcoming season will eclipse all previous ones as far as radio programs are concerned."

Among the prominent commercial hours which have become highly regarded by dial turners is the Maxwell House Coffee Concert Orchestra. George Chatfield, of the J. Walter Thompson Company, which is responsible for the Maxwell programs, says: "As the principal object in broadcasting on a commercial basis is to call attention to a product and eventually sell this product, the Maxwell House Coffee Concerts have aimed to live up to the slogan, 'Good to the Last Note.'"

"These broadcasts have been presented by an orchestra of between 20 and 30 members drawn from the ranks of the symphony and recording orchestras. Both Nathaniel Shilkret, former conductor of the hours, and Rosario Bourdon, present director, have spent a great deal of time and effort in making special arrangement of the older composers' works that they might present them in a new light. Assisting artists have been presented from time to time to give variety and new interest to the programs. Richard Crooks has been reengaged for no less than three appearances this season. It is expected that the same policy employed in former years will be carried through to make the Maxwell House Coffee Hour among the best musical offerings on the air."

Other commercial features which may be depended on to continue with programs of good music are the

Eveready Hour, the La Touraine Coffee Hour, the Cities Service Hour and the Philco Hour.

In a limited article of this nature it is obviously impossible to include the plans of all the broadcasters, much as this would be desirable. Radio programs emanate from many points, the 700 odd stations stretch across the continent and completely to cover the subject would require practically this entire issue. However stations which expect to play important parts in the new radio musical season are WBAL, which has just booked an important series of afternoon recitals in which prominent artists will be heard, KOA, KDKA, WMAQ, WGBS and WBZ-WBZA.

Finally, the announcement of George Engles, managing director of the National Broadcasting and Concert Bureau in which for the first time its complete roster of artists and ensembles is given, furnishes an important culminating phase to radio's plans for 1928-29. This bureau represents the first effort to coordinate the activities of the radio and concert fields. Within a few months it is expected to develop into the largest booking service in the world. Its roster of artists and musical groups for both microphone performances and personal appearances in concert this season contains names familiar to all radio listeners.

Arrangements have been made whereby the Concert Bureau will present Edwin Franko Goldman and his band. The Goldman organization whose summer concerts on the Central Park Mall and at New York University have become actual institutions, will broadcast frequently from the studios of the National Broadcasting Company. The Lenox String Quartet and the Parnassus Trio will also be represented exclusively by the Concert Bureau.

Seven instrumentalists and about forty vocalists appear on the list. Among the former are Arcadie Birkholz and Godfrey Ludlow, violinists;

Mathilde Harding. Keith McLeod, Lolita Cabrera Gainsborg and Kathleen Stewart, pianists; and Georgia Price, harpist.

The vocalists are Genia Zielinska, Devora Nadworney, Jessica Dragonette, Giuseppe di Benedetto, Julian Oliver, Theodore Webb, Frances Paperte, Judson House, Suzanne Keener, Erva Giles, Gladys Rice, Gitla Erstinn, Leslie Frick, Leon Salathiel, Delores Cassinelli, Caroline Andrews, Graham McNamee, Vaughn De Leath, Astride Fjelde, Paula Hemminghaus, Marjorie Horton, Mildred Hunt, Alma Peterson, Rosalie Wolf, and fifteen of the NBC announcers all of whom are soloists. In addition, artists and groups of a more popular character are also represented by the Bureau.

"Many of these artists are already appearing regularly in concert in addition to filling radio engagements," said Mr. Engles. "They are booked just as are the artists of other concert agencies. Local bureaus and managers all over the country are given an opportunity to engage them."

"Some of the artists go out on tour as individuals, some in units of five or six, making up a varied program. Although many of them are unknown to the concert world, their success as concert artists is assured due to the reputation they have built over the microphone. Radio audiences have already demonstrated eagerness to pay box office prices to hear and see their microphone favorites in person."

KREISLER ATTRACTS

PORTLAND, ORE.—Fritz Kreisler's transcendent art was exemplified in a recital on Oct. 31 when 500 stage seats increased the seating capacity of the auditorium. Carl Lamson collaborated at the piano. The concert opened the season's Steers-Coman series. Lois Steers first presented Mr. Kreisler here nearly twenty-five years ago. J. F.

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San Francisco Season in Full Swing

By Marjory M. Fisher

SAN FRANCISCO, Nov. 21.—The first of the season's municipally sponsored series of symphony concerts was presented in the Civic Auditorium on Nov. 8. Alfred Hertz conducted, and George Liebling was piano soloist.

Mr. Hertz gave a superfine reading of the Lohengrin Prelude, and Tchaikovsky's Manfred symphony became increasingly interesting as it progressed beyond the first movement. In this latter number, Una Waldrop did excellent work at the organ.

Mr. Liebling's performance of Liszt's concerto in E flat major was that of a virtuoso. He displayed great feeling for contrast, and his work was always interesting, even when he forced tone beyond its natural limits.

Novelty in "Pops"

The first of the Saturday night "pops" in Dreamland Auditorium on Nov. 10 deserved a larger audience than it had. There was much of novelty. Goldmark's overture In Springtime has not been played here so often as to become hackneyed. Svendsen's Solitude for strings was offered for the first time, and proved a grateful number. Ivan Langstroth's Indian Romance seemed pedagogically proper rather than inspired, although containing effective passages. Jan Blockx' Five Flemish Dances sounded somewhat stereotyped and unimaginative. In Liszt's Hungarian Rhapsody No. 2, Mr. Hertz led his players in an exciting race. One often wondered if some wouldn't get left by the wayside. But if they did, they picked themselves up and caught up before the finish.

Michel Penha was soloist, playing Boellmann's Symphonic Variations for cello. While that form of composition does not arouse this writer's enthusiasm, Mr. Penha's playing called for commendation.

Meisle's Concert

Kathryn Meisle gave a concert on Nov. 9 winning acclaim from a large audience in Scottish Rite Auditorium. Her engaging personality and magnificent contralto voice, combined with obvious ease of production, made her singing remarkable.

Two young members of the San Francisco Opera Company's chorus have been awarded annual scholarships at the San Francisco Conservatory of Music, under Giulio Silva. They are Carolyn Gray and Raymond Nolan. These scholarships, made possible by donations from founders of the Association, represent another step in the progress of Gaetano Merola's dream to build up an organization for the development of local singers.

Judges in the contest were Alfred Hertz, conductor of the San Francisco Symphony Orchestra; Luther B. Marchant, dean of Mills College Conservatory of Music; Hans Leschke, director of the San Francisco Municipal Chorus; Reuben Rinder, cantor, of Temple E-Manuel; Alexander Fried, critic of the Chronicle; and Giulio Silva of the San Francisco Conservatory of Music.

The chorus scholarship fund committee is headed by Mrs. Robert I. Bentley as chairman. Mrs. Alice W. Yates is secretary-treasurer.

Kreisler Heard

Fritz Kreisler was heard by about 6,000 persons in the Civic Auditorium on a recent Sunday afternoon, appearing under the management of Frank Healy. Mr. Kreisler played much more beautifully than on his last several visits. He rendered the Greig C minor Sonata with

virile magnificence and the consummate musicianship that shows profound respect for a composer's notation. His art had an emotional warmth that was intellectually controlled. A Bruch concerto, the Ravel-Kreisler Habanera, the more familiar Slavonic Dances and Songs My Mother Taught Me (Dvorak-Kreisler) were glorified by Kreisler's touch.

Carl Lamson seemed bored. His accompaniments were too heavy, for the most part, lacking the finesse and imaginative quality essential to a proper setting for Kreisler's refined art.

McCormic Sings

Mary McCormic made her San Francisco debut Nov. 5, singing for the Alice Seckels Matinee Musicale audience in the gold ballroom of the Fairmont Hotel. Miss McCormic made a distinctly favorable impression.

Miss McCormic had excellent cooperation from Willard Sektberg who added solos by Grieg, Ibert, Curtis and Ravel to the task of accompanying. His was facile playing, and his tone was excellent.

John Philip Sousa and his Band gave four of their inimitable concerts in Dreamland Auditorium under Selby Oppenheimer's sponsorship. While the programs showed symphonic ambitions, it was the good old Sousa marches that scored highest—both in performance and reception. Marjorie Moody sang well, and William Tong was an exceptionally successful soloist. Howard Goulden was featured at the xylophone.

SAN FRANCISCO, Oct. 30.—Hephzibah Menuhin, the eight-year-old sister of Yehudi, made her debut as a pianist in Scottish Rite Auditorium on Oct. 25 before a capacity house which included many standees. She played Beethoven's sonata Op. 26, Bach's Italian concerto, Chopin's Fantasie Impromptu and Weber's Perpetual Motion and Rondo Brillante. Two encores were added, Chopin's Minute Waltz and Gnomensreigen.

When it is remembered that Hephzibah has had but eighteen months' study, her reading of Beethoven was phenomenal. But it was not an astounding performance in itself. She played with astonishing power and was ever conscious of the melodic line, but she lacked rhythmical stability at times, and there were occasions when the tiny hands lacked the physical strength to sustain *fortissimi*. But when the testimony of the ear was influenced by that of the eye, the verdict was "remarkable."

Buhlig's Challenge

Richard Buhlig gave a program of the ultra modern type for the New Music Society in Rudolph Schaefer's studio, which the pianist aptly referred to as a haven for modernism. In a verbal preamble to his courageous undertaking, Mr. Buhlig asserted that all knowledge is a deduction from the past, and that art always goes ahead, never backward. Challenging his audience with "It is the music of our time, and we have got to learn to like it," he proceeded to play compositions by Krenek, Hindemith, Adolph Weiss, Ruth Crawford, Henry Cowell, Scriabin, Carlos Chavez, and Rudhyar.

Play Upon Dais

The Abas String Quartet gave its initial concert on Oct. 22 in Scottish Rite Auditorium. A unique seating plan wherein the Messrs. Abas, Wol-ski, Verney, and Penha played on a

dais in the center of the auditorium, with the audience grouped on all four sides, was a greater asset to the performance than the men themselves were aware. It afforded an air of intimacy and brought the auditors into a contact that was effective. The Abas playing was almost too fragile to project itself well from the more formal and distant confines of the stage; but it was admirable playing and showed marked improvement over the musicians' last appearance, when they were guest artists with the Persinger Quartet.

The Abas group has the backing of



Kayla Mitzl, thirteen-year-old violinist who made her debut in San Francisco, Oct. 30.

the Civic Chamber Music Society, a group of fifty sponsors who have underwritten its San Francisco concerts. To Alice Seckels, the manager, must be credited the informal seating arrangement.

Persinger's Recital

Louis Persinger gave a recital at the Fairmont Hotel for the Pacific Musical Society and again proved that he is an exponent of a musicianship that is all too rare.

Sharing the program with Mr. Persinger was Marie De Forest Emery, who has a naturally beautiful soprano voice and musical discrimination.

SAN FRANCISCO, Nov. 13.—A thirteen-year-old girl from Winnipeg, Canada, made her debut as a violinist before 1,000 persons in Scottish Rite Hall on Oct. 30. She is Kayla Mitzl, known to her school friends as Clarice Mitchell. Playing to a strange audience in a city that forms its own verdicts, Miss Mitzl scored an instantaneous success. To receive five recalls after Vitali's Chaconne, her opening number, is an honor few experienced artists have won. She is the second young artist to be presented to the public by Louis Persinger, who played her accompaniments.

Miss Mitzl's performance was astonishing. Her tone is tremendous, yet pure and beautiful, and she plays with a fervor and intensity which are always intelligently tempered to accord with the musical idea.

Her talent was so conspicuous as to

win for her the right to use a \$35,000 Guarnerius violin from the Wurlitzer collection. While playing, she has the aloof manner of a Heifetz. She acknowledges applause with childish naivete. Off stage, she is a cordial and interesting girl who inspires confidence through her obvious seriousness of purpose.

Miss Mitzl will go to New York with Mr. Persinger next year to give a recital.

SYMPHONIC CHOIR

SAN FRANCISCO.—The Russian Symphonic Choir gave the opening concert in Selby Oppenheimer's subscription series, singing to nearly 4,000 persons in Dreamland Auditorium, under the direction of Basile Kibalchich.

SAN FRANCISCO.—Hother Wismer gave his annual violin recital in the St. Francis Hotel with the splendid assistance of Margo Hughes as accompanist. Mr. Wismer is an indefatigable worker, who always presents unhackneyed works.

HEAR ORGAN AND HARP

SAN FRANCISCO.—Annie Louise David, harpist, was assisting artist to Warren D. Allen at the first of the fall series of organ recitals in Stanford University. Together they played Ravel's Introduction and Allegro for harp and organ, the organist playing the accompanying score originally arranged for string quartet, flute, and clarinet. Mrs. David also played solos by Kostelanetz, Albeniz, Debussy, and Grandjany with her well known artistry, and joined with Esther Houk Allen, contralto, and Mr. Allen in numbers for voice, harp, and organ. Mrs. David has taken up residence in San Francisco. She appeared in recital with Eva Gruinger Atkinson, contralto, at the College of Notre Dame in Belmont.

RESPIGHI ARRIVES TO HEAR SUNKEN BELL

OTTORINO RESPIGHI, Italian composer, conductor and pianist, arrived on Nov. 20 on the Olympic, accompanied by his wife, Elsa Olivieri Sangiacomo Respighi, soprano. Mr. Respighi came in time to witness the dress rehearsals of his opera, The Sunken Bell, founded on the poetic drama of Hauptmann, which Giulio Gatti-Casazza scheduled for its first American performance at the Metropolitan Opera House on Saturday afternoon, Nov. 24, with Elisabeth Rethberg and Giovanni Martinelli in leading roles. He will also assist at the world premiere of his Toccata, which the New York Philharmonic-Symphony Orchestra, under Willem Mengelberg, will play on Nov. 28 and 30 in Carnegie Hall, with the composer at the piano. Other engagements include appearances with the San Francisco Symphony Orchestra on Jan. 11 and 12, with the Chicago Symphony on Jan. 18, 19 and 22, (conducting his own works), and with the Cleveland Orchestra on Jan. 24 and 25. Mr. and Mme. Respighi will also make a short tour under the auspices of Pro-Musica.

SEIBERT APPOINTED
TOWN HALL ORGANIST

Henry F. Seibert has been appointed official organist of the Town Hall in New York, and was announced to begin his new duties with the first Friday evening lecture of the League for Political Education on Nov. 23. He will be in charge of all of the Friday evening programs throughout the season, and also of the organ music at special Town Hall events of a civic nature.

Mr. Seibert received his musical education in New York and in Italy, and is organist of the Holy Trinity Lutheran Church, New York. He has broadcast over 100 recitals over WEAF and WJZ for the Skinner, Aeolian, Estey and Welte organ companies.

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IN MESSIAH



Isabelle Burnada

ISABELLE BURNADA, contralto, has been engaged by Loring Burwell, conductor of the Oratorio Society of Waterbury, Conn., to sing the contralto part in Messiah in December. She has also been booked by the University Glee Club of Providence, R. I. for a concert in April.

On Nov. 21, Miss Burnada appeared in a joint recital with Oliver Stewart, tenor, in Steinway Hall, New York. She will also be heard in Boston's Jordan Hall on Dec. 3, Mr. Stewart appearing with her. Another engagement is for the second concert of the Edith Abercrombie Snow series in the Bancroft Hotel, Worcester, in February. Further bookings include principal cities of the east. Miss Burnada was first heard this season at the Waldorf Astoria, in New York, singing before the National Opera Club, on which occasion she gave Spanish songs in celebration of Columbus Day.

SINGERS WELCOMED

Graveure and Tibbett
Visit Kansas City

KANSAS CITY, Mo.—Formal inauguration of the season is generally marked with the opening of the Fritschy afternoon and evening concert series. This year the Tuesday afternoon event took place in the Shubert Theatre, the artists being Louis Graveure, tenor, and Harry R. Spier, accompanist. If the auditors were in the mood for a program of "old favorites," they were well fed; and Mr. Graveure invested his offerings with vocal virtues and polished interpretations. Mr. Spier was an admirable collaborator.

The evening event in Convention Hall Nov. 12, brought Lawrence Tibbett, in his third appearance in as many seasons. He sang songs by Handel, Schubert, Brahms, Tchaikovsky and Rossini. Old English songs were arranged by Arthur Somervell, and a final group was by Elinor Remick Warren, John Alden Carpenter and Walter Damrosch. Mr. Tibbett's art has grown; his voice is richer, and boyish shyness has been balanced with becoming freedom. Will Garroway's accompaniments were faithful and his solo group was well received.

B. L.

Coast Players
Look Up Again

Los Angeles Orchestra
Revives Excellence

By Hal Davidson Crain

LOS ANGELES, Nov. 21.—The Los Angeles Philharmonic Orchestra gave its first Sunday afternoon popular concert on Nov. 4, with Hazel Elwell Rhodes, Pasadena soprano, as soloist.

Georg Schneevoigt made more effort to construct a popular program than in most of such concerts last season, choosing operatic excerpts for the major portion. In this group were several first times, Lalo's overture to Le Roi d'Ys and a suite from Rimsky-Korsakoff's The Snow Maiden. There were also first hearings of Arensky's Variations on a Theme by Tchaikovsky and von Bulow's arrangement of Liszt's first rhapsody.

The orchestra seems to be recovering from the effects of summer guest conductors at the Bowl, and Mr. Schneevoigt is fast bringing it to its old-time excellence. His keen sense of balance, rhythmic precision and taste enliven everything he attempts.

Luboviski's Recital

Calmon Luboviski, violinist, gave a program before the Shakespeare Club in Pasadena recently. In addition to his radio programs over KNX, Mr. Luboviski finds time to train such gifted pupils as Harry Ben Gronsky, who made a sensation as a Bowl soloist last summer, and to give a considerable number of concerts. On this occasion he showed that his zest for pyrotechnical feats is undimmed by teaching, and that he is also able to invest them with real worth. The program included numbers by Paganini, Schumann, Kreisler and a fantasy on the Sextet from Lucia di Lammermoor.

LOS ANGELES, Nov. 5.—The Los Angeles Philharmonic, Georg Schneevoigt conducting, made a running start as a beginning of its tenth and last season under the sponsorship of W. A. Clark, Jr. The atmosphere seemed charged with the spirit of good feeling and not a little tingled with a suggestion of sadness as the last stage of the journey was begun. A large audience, conductor and players were in felicitous mood, and the general success augured well for the artistic worth of the season.

Mr. Schneevoigt chose Reger's endless Variations and Fugue on a theme of Mozart for the opening number, a fact which left several dozen latecomers stranded in the foyer until their close. This was a first performance in Los Angeles, a feature which was shared by James Dunn's overture on Negro melodies. Between the two came Ravel's Serenade of the Jester, a work of telling imaginative power which was played with fine aplomb.

Honors Countryman

The chief number was Sibelius' Symphony No. 2 in D. A countryman of the Finnish composer, Mr. Schneevoigt entered into the soul of the composition with understanding, emphasizing its racial characteristics and moulding it into a unit of musical expression. The work proved to be an apt choice and an effective vehicle for the display of Mr. Schneevoigt's best conductorial gifts. The audience was loud in its applause and bestowed a generous amount

upon Mr. Clark, when the conductor invited him to rise from his loge seat. He and Mr. Schneevoigt were guests at a back-stage reception after the concert.

The orchestra remains an organization of singular responsiveness and calibre, despite several changes in its personnel, chief of which is Henry Svedofsky as concertmaster.

Just how the orchestral situation will adjust itself remains almost wholly a matter for conjecture. It is understood however, that another \$50,000 has been subscribed to match that offered by Mr. Clark for another five year period, on condition that three other like amounts are forthcoming.

Singers Greeted

L. E. Behymer scored twice in one week, when capacity audiences greeted the opening of both his Tuesday and Thursday evening concert series. Tito Schipa began the procession of distinguished artists on Oct. 18, when he attracted some 3,000 persons to Philharmonic Auditorium. He was followed by Lawrence Tibbett on Oct. 22. Between these events came a violin recital by Josef Borissoff in the same hall on Oct. 20.

Schipa, long a favorite in Los Angeles, proved there has been no diminution in his powers or in his hold on the public since his appearance last season. Singing in his most mellifluous voice and impeccable style, Schipa enchanted his hearers.

With Tibbett's continued successes in opera and recital, an increasingly large number of his former townsmen like to recall the days "When I knew Lawrence Tibbett," and do him honor on his annual visits to the Auditorium.

On this occasion, the baritone was welcomed by the largest audience that has yet heard him in a Los Angeles recital, and it is good to report that there has been progress in both voice and style since last year.

Violinist Applauded

Josef Borissoff, who has taken up his residence in Los Angeles, made a commendable showing in his recital. A Brahms sonata, a modern work by Dupuis, one of his own compositions, Kreisler arrangements and other numbers made a large program for the display of his powers.

HOROWITZ OPENS
MILWAUKEE SERIES

MILWAUKEE.—Vladimir Horowitz opened Margaret Rice's Fine Arts Course with one of the most brilliant piano recitals given in recent years, in the Garrick Theatre. Horowitz was in nowise disappointing, even though the capacity audience had come expecting much.

Here is an artist whose genius seems to know no bounds. If virtuosity is demanded, Horowitz can offer liberal measure. If poetry and lyric song is called love, he is equally convincing. Always stimulating, his positive reactions to every mood, his surprises, his definite tone pictures kept the audience on the qui vive and applause was deafening.

Bach-Busoni, Scarlatti, Brahms, Chopin, Ravel, and the melancholy Russian themes of Tchaikovsky were composers represented. C.O.S.

GALVESTON, Tex.—Harry Schmitt, director of music at the Martini Theatre, has arranged a series of programs to be presented during the year in commemoration of various musical anniversaries. Only music by the old masters will be used on these programs.

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BOSTON NEWS
By W. J. Parker

BOSTON.—The Boston City Club announces that John Herman Loud has been appointed organist to take the place of Earl Weidner, who resigned to become organist in the new Keith Memorial Theatre. Mr. Loud has been organist at the Park Street Church for a number of years.

* * *

Richard Platt, pianist and teacher, Boston, will resume his series of analytical studies of piano music in open classes on the second and fourth Wednesdays of the month. The course will continue from Dec. 12 until April 24.

* * *

The Pianoforte Teachers Society of Boston met on Nov. 13 in the Pierce Building. Florence Newell Barbour was the speaker and gave a program of her own teaching pieces. Blanche Dingley Matthews, a former member of the society who now resides in Denver, will be the principal speaker at the December meeting.

* * *

The University Club of Boston, has inaugurated its season, giving concerts on Sunday afternoons. On Nov. 4 the Boston Sinfonietta, Arthur Fiedler, conductor, was heard in an excellent program by Thomas, Dvorak, Albeniz, Wagner, Strauss, Monti, and Ponchielli. At a recent performance of Pompeo's Symphony Band in Symphony Hall, Mr. Fiedler accompanied the assisting artists—Maria Montovani, soprano, and Rocco Pandisco, baritone.

* * *

Georges Laurent, musical director of the Boston Flute Players' Club, has arranged five programs to be given in the gallery of the Boston Art Club on the Sunday afternoons of Nov. 25, Dec. 30, Jan. 20, Feb. 17, and March 17. At the first concert homage will be paid to the memory of Schubert. Works of the following composers are in preparation for performance: Wilhelm Kempff, Arthur Bliss, Honegger, Prokofiev, Poulenc, Arnold Bax, Villa-Lobos, John Beach, Casella, de Falla, Goossens, and Burlingame Hill.

* * *

Otto Straub, composer and teacher, has joined the faculty of the National Associated Studios as one of the artistic directors. He is also giving a harmony course at the South End Music School. Mr. Straub's violin sonata will be performed at a concert to be given by the Boston Flute Players' Club.

* * *

Eugene Gruenberg, violinist, and a faculty member of the New England Conservatory of Music, died in the Cambridge Hospital. Mr. Gruenberg was recovering from two major operations performed in the summer when complications set in which caused his death. He was seventy-four years of age, and had written several books on the violin and its teaching. He played the viola in the Boston Symphony Orchestra in the middle 'nineties.

Simonds in
BostonGives Concert in
Jordan Hall

BOSTON.—Bruce Simonds, pianist of modest bearing but conspicuous talent, gave genuine pleasure on Nov. 3. He played the Beethoven Sonata in A major with a brilliance not heard in Jordan Hall this season. Not the showy brilliance of the proud technician, but the innate brilliance of the Sonata itself. When Mr. Simonds plays one feels that contact with beauty comes from the piano and notes rather than from the mind of Bruce Simonds; with lesser pianists, one is conscious of their mental attempts. He combines this poetic insight, which alone would be insufficient, with a Graingerish brightness, happily used in the staccati of the Sonata's Vivace.

A suite by Joseph Suk, called "things lived and dreamed," which is an impressionistic but more tangible than Debussy, provided Mr. Simonds with emotional opportunities. Pieces by Schumann, d'Indy (the charming Helvetia Valse), Albeniz, and Faure, showed his further versatility.

A New Conductor

The People's Symphony Orchestra gave its third concert on Nov. 3, under the direction of Theophil Wendt, former conductor of the Capetown Symphony Orchestra, now engaged here permanently. He opened his program with Beethoven's Eroica Symphony, unfortunately, for neither the size of the orchestra nor the acoustical properties of the hall were sufficient to do it justice. Nevertheless, we predict that Mr. Wendt will be an outstanding conductor. Under his baton, the orchestra acquired a new precision, a freedom from thickness, and a welcomed delicacy.

Until the men have been under his training for a longer time, it is impossible to say whether lack of contrast in tempo and failure to build up climaxes is entirely his fault. His energetic gesture are promising. Lalo's Symphonie for violin and orchestra was more in his lines than the Beethoven number, and was thoroughly in the grasp of the remarkable seventeen-year-old soloist, Alice Ericson. It is a pleasure to hear a woman violinist unafraid of bold rhythmic strokes and able to cope with energetic technical passages. Although her tone in the high ranges was not faultless, her smooth legato had a youthful warmth. Dvorak's Carneval closed the program.

ELIZABETH Y. GILBERT.

Paul Whitman's concert in Symphony Hall, Boston, will take place on Sunday afternoon, Dec. 9, instead of in the evening, as originally announced.

* * *

Flora MacDonald, Boston singer, is pursuing her vocal studies in Paris. She is accompanied by Mrs. Herbert S. Johnson. Miss MacDonald will take a course at the Sorbonne, and expects to give concerts on the Continent.

* * *

Fritz Kreisler, who opened the season of Sunday afternoon concerts in Symphony Hall, Boston, in October, will give his second recital there on Dec. 2.

THE SITTIG TRIO



Margaret Sittig, violin; Fred V. Sittig, piano; Edgar H. Sittig, 'cello.

The Sittig Trio has begun an active season, its engagements including six concerts at State Teachers College, Stroudsburg, Pa.; three at Brown University, Providence, R. I.; four at State Normal School, New Paltz, N. Y.; two at Susquehanna University; two at Hunter College. The trio is also booked for concerts at Muhlenberg College, State College, Pa., Washington Irving High School, Hackensack, N. J., Women's Club, etc. Its popularity over the radio is attested by Twelve Atwater-Kent concerts over WEA, and the Marie D. Kling hours over WOR.

CONCERTS IN HAVANA

Vocalists and Others
Are Much Applauded

HAVANA.—Sofia del Campo, Chilean coloratura soprano, made her debut in Havana on Nov. 1, in the Encanto Theatre. She sang composition by Paisiello, Gluck, Sibella, Schumann and Rousseau. Arias from Il Flauto Magico, Romeo et Juliette and Il Guarany were well received, and the artist received an ovation after her singing of The Carnival of Venice.

A group of South American songs also had public approval. Her able accompanist was Charles Magnan.

Ernesto Lecuona, pianist-composer, is offering joint recitals of his own compositions with Margarita Cueto, soprano of the Victor Studios at Camden, N. J. Her voice is pleasant and she sings with artistry.

The Falcon Conservatory Orchestra gave its monthly concert on Oct. 28 at the Sala Falcón. The program consisted of the Italian Symphony by Mendelssohn, a ballet suite of Rameau, Brahms' Academic Festival Overture and the Rapsodie Norvegienne of Svendsen. Alberto Falcón conducted and the audience was enthusiastic.

N. B.

Olszewska is
Concert StarSings Wagner Songs
In Cincinnati

CINCINNATI, Nov. 21.—Maria Olszewska created something of a sensation as contralto soloist at the third pair of Cincinnati Symphony Orchestra concerts. Advance announcement was to the effect that she wanted to make her first appearance here memorable by an avoidance of "war horse" arias and songs. So she selected Four Solemn Songs by Brahms for her Cincinnati debut. Then word arrived that the trunk containing the orchestral scores of these songs had been lost and that five Wagner numbers would be substituted. They were: Der Engel, Stehe Still, Im Treibhaus, Schmerzen, and Traume. There is a considerable public demand for Mme. Olszewska's return in recital.

The orchestra gave impressive performances of the Strauss suite, Le Bourgeois Gentilhomme, Tchaikovsky's Symphony in F minor, and the Mozart-Busoni overture to Don Giovanni.

Sings With Trio

The Cincinnati Woman's Club presented Ruth Townsend and the Polish Trio on Nov. 7. Members of the Trio are Dr. Karol Liszniewski, pianist; Robert Perutz, violinist, and Desire Dancowski, 'cellist. Mrs. Townsend sang a group of Brahms songs especially well.

On the same evening Minne Tracey gave the first of a series of lecture-recitals in her studio. French Music from the Troubadours to Massenet was her subject. Vocal illustrations were given by Ida Blackson, Mrs. Lawrence Meyer, Marguerite Hukill, Dr. Thomas Warner and Louis John Johnen. Accompaniments were provided by Jean Ten Have, violinist; L. Watson, 'cellist, and Grace Rayne, pianist. Mr. Ten Have also played solos, and Elsa Denton sang an aria from Werther.

The Conservatory Orchestra, under the Direction of Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony, gave its first concert of the season on Nov. 7. Soloists were: Wilhelmine Bixler, pianist; Wilma Schuping, contralto, and Sigmund Efen, violinist.

S. T. WILSON.

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Gotham's Important Music

(Continued from page 10)

(THE REVIEW OF ROLAND HAYES' RECITAL WILL BE FOUND ON PAGE 18)

Oscar Seagle Sings

CONCERT-GOERS have long ago come to expect a recital of really distinguished singing when Oscar Seagle announces a program, and they were not disappointed on Saturday afternoon, Nov. 16, when the baritone sang at Town Hall, even though Mr. Seagle said he was hampered by a cold.

The French numbers were two delightful old French songs, *Chanson à manger* and *Chanson à danser*. Hue's *L'ane blanc*, Chausson's *Colibri*, Debussy's *Green and Recueillement*, and the impressive aria *Aux troupes du Sultan* from *Le Roi de Lahore*. The *Lieder* were Beethoven's *Busslied*, H. Wolf's *Wenn du, mein Liebster, steigst zum Himmel auf*, Brahms' *Meine Liebe ist gruen*, Schumann's *Ständchen*, and Strauss's *Caecile*. Two exquisite and exquisitely sung Old Irish songs, *The Little Red Lark* and *Norah O'Neale*, were followed by *Horsman's You are the evening cloud*, *Olds' Nocturne*, *Campbell-Tipton's Rhapsodie*, and *Le Roy's Typhoon*. In the group of encores at the end were *All alone*, *Every time I feel de spirit*, *Mah Lindy Lou*, and *Swing low, sweet chariot*. None of these was unworthy of the singer's attention.

Few singers have a voice as perfectly schooled as Mr. Seagle's. The tone is perfectly rounded and resonant; the top voice, being somewhat covered, more than compensates for the slight loss in brilliancy by retaining the sweet, mellow quality of the lower and middle registers. The remarkable pianissimo and *fiare* enable the artist to achieve unusually delicate nuances in such songs as the *Olds' Nocturne* and *Schumann's Ständchen*. It is small wonder that these had to be sung twice.

Pauline Gold was more than a successful accompanist; she played with a fluent technique and with a decided feeling for the moods of the songs, and always gave adequate support to the singer.

A Scandinavian Program

A PROGRAM of strong Scandinavian leanings was that of two young students, Sofie Andersen and Esther Habestadt, at the Engineering Auditorium, Sunday afternoon, Nov. 18. Miss Andersen, a soprano, sang songs of Brahms, Christian Schiott (the accompanist of the afternoon), MacDowell, and Lily Strickland, and the *Un bel di* aria. Miss Habestadt, who has an agreeable but still undeveloped contralto, sang songs by Schubert, Reger, Erich Wolff, Brahms, and five numbers from Grieg's *Haugtussa* cycle. The program was concluded with several Norwegian melodies arranged as duets.

The First Bohème

THE season's first *Bohème*, on Nov. 14, at the Metropolitan, could hardly have been improved upon. Each member of the familiar cast happened to be in just the right mood and in good voice. The four light-hearted Bohemians were Messrs. Gigli, Scotti, Pinza, and Didur, who acted as if with a single spirit in both the scenes of clowning and merriment and in the moving death scene. Mr. Gigli's *Narrative* won the deserved applause, and Mme. Pinza's *Coat Song* was simply and very touchingly sung. Frances Alda, the Mimi, gave of her best. Her tone was pure, often of a haunting loveliness, and always colored to suit the music; a perfect understanding of the character in song and action enabled her to make the most of every detail. Nanette Guilford, proved to be a most colorful and lively vixen in the role of Musetta; needless to say her Waltz

scene was vocally brilliant. Other roles were taken by Messrs. Ananian, Paltrinieri, Malatesta, and Reschiglian. No small share of the success of the performance was due to the chorus and to the orchestra, conducted by Vincenzo Bellezza.

Bach Family Program

A CONCERT of interest was a Bach-family program given at the Pythian Temple on Wednesday evening, Nov. 7, by the Nathan Ensemble Concertante. The preparation was evidently a labor of love.

Hugo Troetschel began it by playing on the organ Liszt's *Prelude and Fugue* on the name B-A-C-H. Then came a Trio in D by Johann Christian, the London Bach. The piano, violin, and cello were well balanced; the piano work of Gregory Ashman was especially beautifully phrased. The G Major Sonata for two violins and piano of Karl Philipp Emanuel, the Hamburg Bach, showed real genius transmitted to the second generation. Morris Nathan, leader of the Ensemble, gave a musicianly performance of the *Ouverture (Suite)* in G Minor by Johann Bernhard Bach. His violin was accompanied by a string quartet.

Part two was devoted to works of Johann Sebastian Bach. Mr. Troetschel played the organ prelude *In dulci jubilo*, and Bennett Challis sang *Wie soll ich lustig lachen* from one of the cantatas. The piece de resistance was the third Brandenburg Concerto, played by three violins, three violas, three cellos, and bass in a creditable manner, but without the smoothness and balance of the smaller groups earlier on the program.

Thalia Cavadias

THALIA CAVADIAS, sixteen year old Greek pianist, for her Nov. 15 concert at Steinway Hall chose as her major offering the Grieg Concerto, playing the first movement at the beginning, and the other two movements at the end of the program. The orchestral part was taken by a second pianist. A Chopin group, made up of the C-sharp Minor Scherzo, three études, a ballade and the Berceuse, was followed by the Schulz-Evler Blue Danube and Liszt Tarantella. The music was obviously chosen to demonstrate Miss Cavadias' present technical equipment, especially its sonority; further study should give her more insight into the interpretative requirements of artistic playing.

Francis Rogers Sings

FRANCIS ROGERS, baritone, on Sunday afternoon, Nov. 11, presented a song recital to pleased and familiar auditors, at the Town Hall.

The first group had an air from Judas Maccabaeus, Dr. Arne's *Plague of Love*, Dr. Boyce's *Momus* to Mars, and the beautiful *Lungi dal caro bene* by Sarti. In the next group of the more lyrical songs of Schubert *Der Neugierige* and *Hark, hark the lark!* had to be repeated.

The final half of the program, where Mr. Rogers was at his best, was given over to out of the ordinary English songs by German, Peterkin, Boughton, Huhn and others. The diction was excellent, the interpretations sincere, and the voice, having warmed up, reliable to pitch.

Mr. Luckstone, as of yore, supplied Mr. Rogers with accompaniments.

"Met" Concert

AT the concert on Sunday evening, Nov. 18, the Metropolitan Opera House orchestra, led by Giuseppe Bamboschek, played the Tannhauser Overture, Schubert Military March, the

Berlioz Overture to Benvenuto Cellini and Strauss's *Roses from the South waltz*. Joseph Macpherson sang the bass aria from Simon Boccanegra with a full fresh voice, and Mr. Cehanovsky furnished Valentin's air. Jane Carroll contributed a mezzo aria from Bemberg's *Jeanne d'Arc*, and Miss Lerch the *Lucia Mad scene*. Mr. Tokatyan was well liked in the *M'appari*, and Miss Bourskaya in the *Carmen Habanera*. The third act duet from *Lohengrin*, sung by Charlotte Ryan and Mr. Kirchhoff, seemed interminable.

The *Carmen Act I* duet brought the first notably good singing of the evening, with Miss Lerch and Mr. Tokatyan. Then Editha Fleischer sang the *Freischütz "Leisi, leisi"* very beautifully, and captured the applause of the concert. Miss Ryan, lest the Schubert week be forgotten, sang quite creditably *Du bist die Ruh* and the *Serenade*. Mr. Kirchhoff voiced *Walther's Prize song*, and Mmes. Lerch and Bourskaya, and MM. Tokatyan and Cehanovsky sang the *Marta Good-night quartet*.

ARCHIBALD P. DE WEESE.

Rosa Low, Soprano

ROSA LOW, a lyric soprano, known to New York audiences, appeared in a recital of interesting content at the Guild Theatre, Sunday evening, Nov. 11.

The program was hardly daring enough in its calibre to escape the bounds of convention. Neither was it ambitious enough to do more than favorably exploit Miss Low's vocal and interpretative resources.

Represented in the first group were *Scarlatti*, *Gluck*, *Beethoven* and *Gretz*. Four charming songs of Richard Strauss comprised the second set, followed by four Roumanian folk songs. Modern English composition of Quilter, Scott, Deems Taylor and Denmore completed the printed program.

Miss Low has a natural voice of extremely pretty quality, and a poise and fascination scarcely found the greatest. A gentle suggestion that she invariably assumes an unnecessarily narrow tone position is not at all beside the point. Incidentally, also, it cannot be denied that she cleverly governs the disposition of her resources. We are seldom impressed with a pianissimo of such caressing elegance or an enunciation of like clarity.

Miss Low did her Strauss songs with a commendable finesse at the same time being unable to penetrate to a certain depth of interpretation necessary to make them great.

Without doubt she found her niche in a group of interesting Roumanian folk songs to which she imparted a plaintive note, coloring them with a new freedom of tone.

An audience that filled the Guild Theatre received Miss Low graciously and with bowers of flowers.

Walter Golde at the piano gave support to the artist.

Biltmore Musicale

THE first Friday morning musicale of this season was held at the Biltmore hotel, Nov. 9, with Frieda Hempel, soprano, Erno Rubinstein, violinist and Donald Pirnie, baritone, as the participating artists.

Mr. Pirnie opened the program with Four Gipsy songs of Dvorak and was heard later in three Cavalier songs of Villiers Stanford. This young singer substantiated an impression made earlier this year at the Town Hall. His is a fine voice of excellent resonance and a commendable forward production to his singing there is always a certain virile quality.

In the petite Miss Rubenstein, we

find again a violinist of brilliant accomplishment. It is a pleasure to observe, combined with temperament and intense musical nature, a remarkably fluent and colorful technique. Miss Rubinstein decidedly made a success.

Greatness was personified for this morning in the being of the radiant Frieda Hempel. Even when her voice has gone she will yet be able to charm us with her art and personality.

Neither Mme. Hempel nor Miss Rubenstein observed novelty in the selection of their programs. There was nothing meriting especial mention.

Kurt Ruhrseitz was at the piano for Mme. Hempel, Mr. Josef Bonime for Miss Rubenstein while Frank Chatterton accompanied Mr. Pirnie.

Mme. Andreades Sings

RARELY are we confronted with so unique or interesting a program as set before us by Cati Andreades in her Town Hall recital, of Nov. 7.

Two admirable bits of Henry Purcell, gracefully contrasted with Handel's *Oh Had I Jubal's Lyre*, were Miss Andreades' first greetings to a curious and appreciative audience. Her re-entry was concerned only with Brahms, after which she completed the programmed list with four songs of Stravinsky, three Greek folk tunes and lesser representations of Milhaud and de Falla.

Vocally, Miss Andreades often attains a pretty quality of tone. Nature has not been over kind to her in its material gift, nevertheless, and careful consideration reveals her resources to have been acquired through dint of intelligent effort. She was uncommonly long in warming her mechanism to the program and, veritably, gave no indication of a musical tone texture before the third song in the Brahms group. Breathiness occurs frequently but, with all, she displays a neat fluency in fioritura passages. A pianissimo of carefully controlled excellence notably assists her style. Her musicianship and enthusiasm are admirable.

Whimsical, to say the least, were the four Cat Lullabies of Stravinsky: unusual in their daring, yes, but hardly of a merit distinctive enough to warrant the presence of three strangely dissimilar clarinetists.

Impressively beautiful in their purity were the three Greek folk songs done without accompaniment. Assisting Miss Andreades at the piano was Walter Golde in good form.

John Carroll's Recital

JOHN CARROLL, baritone, appeared in recital at the Town Hall, Monday evening, Nov. 12.

Excepting his first group and an occasional bit in the parts following, his program was composed of conventional ballad songs of a common type and lesser times of no especial merit to concert song literature.

Fleishmann's (a contemporary German) *Frulingsreigen* was Mr. Carroll's finest performance and, incidentally, one of the best songs on his list.

Mr. Carroll's outstanding asset is a personality of charm. To his voice, of good proportions, there was a hoarseness which did not wear off as the evening advanced.

Possibly Mr. Carroll was handicapped by a cold.

Nevertheless, his large audience expressed itself as more than pleased, and asked frequent encores.

Edward Morris accompanied Mr. Carroll, giving him admirable background.

Mr. Henry's Recital

HAROLD HENRY, pianist, was heard in recital at the John Golden Theatre on Sunday evening, Nov. 11.

The program embraced works of Bach, Scarlatti, Mendelssohn, Brahms,

(Continued on page 34)

THE DEMON PRESENTED BY PHILADELPHIANS

By W. R. Murphy

PHILADELPHIA, Nov. 21.—The Demon, the only one of Rubinstein's nineteen stage works that has shown any longevity, had one of its few American presentations on Nov. 7 in the Academy of Music. The revival was impressively staged and generally well sung by the Pennsylvania Grand Opera Company, of which Francesco Pelosi is director general.

The score shows many elements of strength, especially a fecundity of broad and often beautiful melody, a richness of folk music that seems finely authentic and a treatment that reveals Rubinstein as a master craftsman in the operatic field he elected—that of the old Italianate school. Although there is not a very impressive visual line, the plot material is simple and substantial enough for easy following, once the auditor is aware of the frequent hiatus in incidents. Constant opportunities for spectacular display and arias for several first class voices, with several splendid choral ensembles, make The Demon a worthy candidate for Metropolitan honors.

Back to Bellini

The Demon was first produced in St. Petersburg, Jan. 13, 1875 and still has a place in the repertoire in Slavic countries. In form the opera is curiously outmoded, considering that it came in the decade of Aida and of the monumental Ring, in the same spring as Carmen and followed such works as Tristan, Meistersinger and Rigoletto, none of which today has its typically old-fashioned aspects. For his form Rubinstein harked back to Bellini and Spontini. The arias are fluently melodious and almost invariably introduced by recitative, though they are freer in structure than the characteristic Italian formula of first part, second part and *da capo*. Comparatively little reliance is placed upon involved decoration for the sake of the rococo.

Curiously enough, too, despite Rubinstein's detestation of Wagner's heresies, he adapted the Wagnerian device of the leading motive extensively, but without the dominating Wagnerian usage. Motives are aptly and recognizably sounded at appropriate times, and add much to the solidarity of the orchestral structure, even though not intricately and importunately interwoven into anything like a Wagnerian texture. The orchestral fabric is much heavier than that of familiar works of the Italian school to which The Demon belongs, but far from the dynamics of Wagner, or even the later Verdi or Bizet.

Symbolic Plot

The simple and symbolic plot was drawn by Wiskowatoff from the classic poem of Lermontoff, a somewhat diffuse narrative of moralistic and philosophical trend that has a secure place in Russian literature. In a way it is a variant of the Faust story, with its motive in the desire of an evil supernatural being to destroy the soul of a pure maiden, though with a considerable ultimate variation, in that the Demon is overcome with genuine love himself and does not use an intermediary, and is apparently on the verge of penitence and reformation from his baleful career when the girl is snatched from him for her apotheosis. The general Russian view, based on folk lore, is that the Demon is half mortal, half imp, a combination of Faust and Mephistopheles. Rosa Newmarch, however, interprets him as a wholly stated, sinister, saturnine mortal.

Some of the local critics were a bit captious about the supernatural mech-

anism, but it is no more difficult to assimilate than the similar machinery of Faust and the apotheosis no more a strain on the sensibilities than that of Marguerite or Little Eva. With more elaborate resources than the presenting company was able to employ, the "invisible" appearances of the Demon could have been made more convincing, possibly, but it must be remembered that in such casts, more depends on the imaginative participation of the audience than on any mechanical contrivances, however ingenious. The scenery, all especially made for the production, was excellent and the peasant costuming very picturesque.

Admirable Singing

Fabien Sevitzy directed a large group of Philadelphia Orchestra men with admirable results, with almost the carefully detailed attention due a symphony. Maria Koussevitzky sang very beautifully as Tamara, the heroine. The title role was sinisterly portrayed by Nicholas Schwartz, though his academic gown seemed rather an inappropriate garb. Stanislas Vesta, a young tenor with a rich ringing voice, was the Prince; and Michael Shvets disclosed a robust bass voice as Prince Gudal. Max Le Schauensee as The Messenger, Anna Savina as the Angel and the others of the cast did yeoman's service. The ballet, directed by Mikhail Mordkin, who also led in the dancing, was exceedingly varied and colorful.

PHILADELPHIA, Oct. 31.—For the first time locally in several years, Tamaki Miura was heard in her eloquent impersonation of Cio-Cio-san on Oct. 24, in the Academy of Music, where the Pennsylvania Grand Opera Company gave Madama Butterfly as its second performance.

Mme. Miura's vital geisha was only one of the high lights of an admirably rounded achievement. Other chief factors were the welcome introduction of an excellent tenor, Davide d'Orlino; a convincing Suzuki by the dependable Rhea Toniolo; a further exposition of the high talents of the new conductor, Federico del Cupolo, and fine work by the chorus, which sang with accurate intonation.

The Bonze of Mario Fattori, the Goro of Giuseppe Reschiglian, the Sharpless of Joseph Royer, the Yamadori of Max de Schauensee and the participation of Anne Simon, Albertina Undermark and Mildred Kay provided satisfying subsidiary figures in the drama.

Ernest Schelling reappeared Wednesday afternoon, Oct. 24, as musical mentor at the opening concert of the children's series of the Philadelphia Orchestra. Mr. Schelling played quite a protean rôle, as lecturer, conductor, Burton Holmes of lantern slides, harpsichordist at a reconverted piano—and of course humorist. One of his serious utterances was announcement of three medals to be given at a competition at the end of the season.

Pianist Make Début

Arthur Judson sponsored the eastern début of Ruth Redefor, a young pianist who has won favor in the south and west, on Oct. 23 in the Foyer of the Academy of Music. The source of Miss Redefor's fame south of the Ozarks is plain enough. She has remarkable technical facility, an even scale and a sonorous and lovely tone. Furthermore her interpretations are tasteful and convincing.

FESTIVAL SINGER



Carmela Ponselle, who sang with success at the Portland Festival, October 25th.

Spells Woven at Concert

Stokowski's Gift is
Shown Anew

By H. T. Craven

PHILADELPHIA, Oct. 31.—Leopold Stokowski's gift of weaving spells with pictorial and dramatic music received vivid expression in a Russo-Spanish program presented by the Philadelphia Orchestra on Friday afternoon and Saturday night of last week. Nina Koshetz, Russian soprano, was the soloist. The numbers were arranged as follows:

March from The Love for the Three
Oranges Prokofieff
Over the Steppes Gretchaninoff
Cradle Song of Death Moussorgsky
Hopak Moussorgsky
Nina Koshetz
Interlude and Dance from La Vida
Breve De Falla
Romeo and Juliet Tchaikovsky
Deux Chants Anciens Espagnols
Le Chardonnet au bec d'or
Souffrez, mon ame
Trois Danses Andaluses
Granadina
El Vito
Polo
Nina Koshetz
Fête-Dieu à Seville Albeniz

The peak of this program was unquestionably reached in the Tchaikovsky overture, whose moments of truly Shakespearean passion, poetry and dramatic feeling have seldom been more effectively illuminated.

The excerpt from Prokofieff's opera, was played with the requisite accent of fantasy. Hispanic color radiated from the captivating de Falla selection, as from the highly atmospheric Albeniz number, a masterly orchestral transcription of the piano piece incorporated in Iberia.

Mme. Koshetz sang the three Russian numbers with much charm, though with hardly enough voice in the tragi-comic Hopak. The Spanish offerings proved decidedly unsuited to her temperament and tonal assets, and there was, in particular, scant suggestion of the Andalusian piquancy and dash in the three dance-songs. These qualities were brought out however, in the brilliant orchestration of Joaquin Nin and re-emphasized by Mr. Stokowski and his men.

Heyner Sings for Schipa

English Baritone Is
Philadelphia Guest

PHILADELPHIA, Nov. 21.—Herbert Heyner, English baritone, sang unexpectedly at the Penn Athletic Club on Sunday evening, Nov. 4, in the place of Tito Schipa, the announced artist, who was ill. Mr. Heyner, who is being introduced to American audiences this season by Arthur Judson, happened to be in the city to hear the Saturday evening concert of the Philadelphia Orchestra, and was available for "pinch hitting," when last minute word was received of Mr. Schipa's inability to appear.

Mr. Heyner has a voice of much suavity and sings with artistic finesse. This hurried appearance was his American debut, some time in advance of the originally scheduled date in New York. He announced his numbers from the platform. They included Hear Me Ye Winds and Waves by Handel, Bridge's So Perverse, some Irish songs by Hamilton Harty, five lyrics from Schumann's Gedichte Liebe cycle, and several old English ditties that were particularly well done.

The Stanley Music Club gave its first of several orchestral concerts on Sunday evening, Nov. 4, in the Stanley Theatre. The orchestra, consisting of 100 members of the Philadelphia Orchestra, was skilfully directed by Artur Rodzinski, Leopold Stokowski's assistant. He gave an impressive reading of Beethoven's fifth symphony, and The Marriage of Figaro overture was gayly performed.

Sadah Schucari, a young American violinist of Rumanian ancestry, gave an interesting performance of the first movement of Lalo's Symphonie Espagnole. She is one of the winners in the Naumberg Foundation contests.

W. R. MURPHY.

BOHEME IS SUNG IN PHILADELPHIA

PHILADELPHIA, Nov. 21.—The Civic Opera Company scored a well deserved success on a recent evening in the Academy of Music with a sparkling performance of La Boheme. Atmosphere in this presentation assumed more importance than singing, although the latter was always adequate and was, in some cases, well above that standard.

Vocally and dramatically Pauline Lawn proved one of the most satisfying Musettas of recent memory. She has greatly improved in technic and finish since her two appearances with the Civic troupe last season. There was a pictorially delightful, though vocally a rather exiguous, Mimi in Irene Williams; and a duly romantic Rodolfo of pleasing tonal resources in Norberto Ardelli. Nelson Eddy gave his best performance this season as Marcello. Sigurd Nilssen, competent bass, was the Colline; Reinhold Schmidt, the Schaunard. Alexander Smallens conducted with his unflagging enthusiasm and authority.

H. T. C.

PHILADELPHIA.—Following the Philadelphia Orchestra's recent afternoon concert at which Mischa Mischakoff gave a notable performance of Ernest Schelling's violin concerto, he was the guest of honor at a tea given by Mrs. Edward Garrett McCollin and Frances McCollin. Among the many musicians present were Mr. and Mrs. Bruce Carey, Mr. and Mrs. David Dubinsky, Fabia Sevitzy, Elizabeth Gest, William E. Heyl, Edith Harcum, Marie Koussevitzky, Mr. and Mrs. Samuel Lifschew, Mr. and Mrs. Grisa Monasevitch, Dorothy Goldsmith Netter, Mr. and Mrs. Rolla Maitland and William A. Schmidt.



SELECTED BROADCASTS

Radio Companies as Booking Offices—Gigli Quaffs the Microphone Wisdom—Fritz Reiner at the Helm—The Schubert Memorial of the Air

Reviewed by David Sandow



THE larger radio companies are today the greatest engagers of talent in the entire amusement world. No other booking offices approached the volume and diversity of appearances arranged by broadcasters. With the microphone open from dawn till midnight, (and even later) and all sorts of performers required to amuse various loudspeaker enthusiasts, thousands of engagements must be arranged each month.

Actors, singers, instrumentalists, lecturers and educators all have definite places in this institution of the air. A physical director guides the radio addict through his morning calisthenics. As the listener breakfasts, a trio of musicians who have arisen betimes, (truly unusual for public performers) lend musical inspiration for the day's task. Should he be unfortunate enough to greet the new day with a frown, a professional optimist is available for the mere turn of a dial to smooth the wrinkles with platitudes and cheerful sentiments. In the afternoon there is no dearth of radio fare (we'll not discuss the quality) to guard his helpmate from ennui and boredom; and as he returns home after his desk has been shut for the day there are numerous players of every description awaiting his beck and call.

All this is not intended to stress again the over-emphasized bromide that radio is a boon to humanity. There have been times that, enthusiast though I am, I have been decidedly convinced otherwise. And fewer activities by broadcasters might add to the appreciation of radio. But of this more anon. This speech is devoted to the subject of the radio booking office.

Thus it will be seen that many parts must be filled for a day's broadcasting. Add to the list of audible players, the legion of silent workers, arrangers, writers,—both musical and dramatic who labor far radio productions solely—program directors, etc., and the extent to which this amazing business of broadcasting has grown is readily seen.

BENIAMINO GIGLI. (Atwater Kent Hour, NBC System, Nov. 18). Mr. Gigli undoubtedly has quaffed at the fountain of microphone wisdom. Seldom has this listener heard a singer, with a voice of the dimensions of Mr. Gigli's, husband it with such care and discretion as the Metropolitan Opera tenor did in this broadcast. And this was as it should be. While full throated high tones may draw frenzied bravi from the gallery cohorts such practises are unwise in radio singing and inevitably result in unsatisfactory reproduction. Yet it cannot be said that Mr. Gigli's singing lacked power. There was more than an ample share of ringing top tones, but they were so expertly managed and so restrained that they emanated with just the proper values from the reproducer.

The artist's list contained a generous assortment of operatic arias and songs in several tongues. The former lacked only the visual complement to make one feel he was ensconced in the parquet of the Broadway opera house, while the latter afforded Mr. Gigli many opportunities to display his mastery of that much abused phrase, *bel canto*. A program which included the arias *Elle Ne Croyait Pas* from *Mignon*, *M'Appari* from *Marta* and *Una Furtiva Lagrima* from *L'Elisir d'Amore*, was balanced by two song groups and was concluded with a neat curtain speech in which the tenor bade his radio audience "good night" in a half dozen assorted languages.

CINCINNATI Symphony Orchestra. (Perfect Circle Hour, WLW, Nov. 13). The Federal Radio Board's labors are already bearing fruit. Clearer ether lanes and the increased power of WLW's transmitter enabled this Atlantic seaboard observatory to bring in the Ohio station with better clarity and quality than heretofore. Riding high on its carrier wave, the Cincinnati Symphony Orchestra with Fritz Reiner at the helm, brought a Schubert program



Fritz Reiner, conductor of the Cincinnati Symphony, who will be among the distinguished conductors to perform Ernest Bloch's "America" Dec. 20.

which embraced the *Rosamonde Overture*, the *Marche Militaire*, the *Unfinished Symphony* and the first movement of the *C major Symphony*. In between numbers, Robert Aura Smith, Cincinnati music critic, functioned most usefully as verbal annotator.

Aside from its musical merit, the broadcast was noteworthy for its lofty mood and refinement of presentation. The performance deserved extensive praise and an account of it would be rich with superlatives. But that those who run may also read it need only be said that the dynamic Mr. Reiner and Cincinnati's splendid ensemble were responsible for one of the finest broadcasts of the week. And the Perfect Circle Company which is sponsoring the weekly appearances of the Cincinnati Symphony under the alternate conductorship of Mr. Reiner and Vladimir Bakaleinikoff, is to be congratulated on its choice.

RUTH BRETON. (Sonora Phonograph Hour, CBS, Nov. 15). This week's Sonora hour featured Ruth Breton, violinist, in a return engagement. Forewarned by the prospectus which accredited Miss Breton as being "famed for the tempestuous power of her playing" this listener was armed for an exhilarating evening. But no such eventuality matured. Neither her program nor her exposition of it created any turbulence about these parts. There was, however, beauty of a sort. Beauty of tone and clean musicianship in one or two numbers relieved the situation considerably, and her playing of Sarasate's *Romanza Andalus* evoked praise. Betty Baker officiated authoritatively at the piano.

Other protagonists included an im-

posing and diversified list of instrumental performers, such as Allan Jones tenor, and Helen Croy, contralto. Singly and collectively, they likewise did little to ruffle the calm of a musical evening at home, and contributed enjoyment of a pleasing although unexciting nature.

THE Rollickers. (General Motors Family Party, NBC System, Nov. 12.) Perhaps no better known male quartet harmonizes before the microphone than the one which sails under the all informative banner of the Rollickers. The Rollickers are well named. Not only do their manifestations contain a scintillating blithesomeness, but their style is based on a formula of rolling and lilting improvisations. But sometimes this very rollicking comes precariously close to precipitating the quartet into a sea of floundering and aimless musical liberties which tend to bismirch rather than embellish. Happily, however, such lapses have been infrequent occurrences. For the most part the quartet has rightly earned the high favor with which it is regarded. Incidentally it has set the style for the present day four-manned vocalises of the lighter form, and has been flattered by countless imitators.

Frank J. Black, pianist, composer and conductor, who has been no mean factor in the success of the Rollickers, is among the most original of current arrangers. Ingenious concoctions from his clever pen have formed the nucleus for many a breezy broadcast and have also been found to contain much musical merit. He was quite in the fore as conductor and arranger on this occasion and happily so. There were also contributions by Lewis James, second tenor of the Rollickers, sung in the best James version and manner.

SCHUBERT Program. (Works of Great Composers Period, NBC System, Nov. 13.) Among the many observances by radio folk of the centennial of Schubert's death the memorial concert contributed by the Works of Great Composers personnel with Cesare Sodero conducting was outstanding. Bringing as it did a broadcast which was of a high standard in its own right, it also impressed with the evident reverence manifested by all concerned. Opening with the seldom heard overture to *Alphonse and Estrelia* played by the broadcast proceeded with a group of songs by Esther Dale, soprano. Following this Nadio Reisenberg, pianist, and the orchestra played the *Wanderer Fantasy*, after which Herbert Gould, baritone, sang *Griesengesang*, the only number time permitted of a group of three. The period ended with Edgar Stillman Kelley's arrangement of the *Romantic Overture*. Prior to its playing Mr. Kelley spoke briefly of the work, (originally written as a piano duo) mentioning its strong appeal, which was the motive that inspired its orchestration, and his endeavor to score it as the composer evidently imagined it should be done here made a fitting climax to an hour admirable both for its musicianly qualities and sincerity of presentation.

NICOLA THOMAS. (WOR, Nov. 17). Miss Thomas, who is engaged with a series of weekly violin recitals over this station, chose the *Adagio* in E major of Mozart, Kreisler's *Caprice Viennois* and Toselli's *Serenade*. In those portions in which technical demands were not too exacting, Miss Thomas's playing was remarkable for a liquid tone and accurate intonation.

Additional polish in double stopping will increase the grasp she now has on this difficult branch of the fiddler's art. Brief as her appearance was, it contributed ample edification and divertimento and was doubly welcome in an otherwise barren evening. Minnie Weil was the excellent accompanist.

THE Schubert centennial was fittingly observed during the week by many excellent broadcasts, but space permits the chronicling of only a few. This addenda is penned to record that a half dozen memorial concerts attended by this listener but not mentioned heretofore were all on a similar artistic plane and did credit to themselves and to the master whose memory they reversed.

Young Artists Applauded

Opera and Recitals Please Montgomery

MONTGOMERY, ALA., Nov. 21.—Special attention has been claimed for the accomplishments of young artists, culminating in the American Opera Company's presentation of *Carmen* in the Grand Theatre.

The performance was one long to be remembered for the excellent voices of the principals and for the remarkable vitality infused into the acting, not alone by the leading singers but by the chorus as well. It is felt that Montgomery has never seen the equal of this chorus. Members of the general staff, from Vladimir Rosing and Frank St. Leger, artistic and musical directors respectively, on to all the others, deserve great praise. Brownie Peebles, who sang the title role, undoubtedly has a splendid career before her.

Young Artists' Recitals

The first of several young artists' recitals was given by Verman Kimbrough, baritone, of Birmingham, accompanied by Lawrence Meteyarde, also of that city. These artists repeated the success recently experienced in Birmingham.

Next came Edith Holt, Montgomery mezzo-soprano, who has been studying in New York for two years. Miss Holt has a beautiful voice, and much may be expected of her. Her recital was given at the Grand Theatre.

The last of the programs by young people was that of Flora Scheuer, eighteen-year-old Montgomery coloratura soprano. She recently returned from study in Italy and gives promise of rising to prominence. Lanier Auditorium was used for her concert.

FERDINAND DUNKLEY.

Memorial Organ Built in Winnipeg Church

WINNIPEG, NOV. 21.—An organ costing \$8,000 has been installed in St. John's Cathedral in memory of Mr. and Mrs. Eric Hamber. Mr. Hamber was organist and choirmaster of the Cathedral for twenty-five years, and Mrs. Hamber was president of the Ladies Aid when the project to purchase an organ was started. M.M.

THE TURN OF THE DIAL

¶ Josef Hofmann in a program by Chopin, Handel and Liszt and William Gustafson, Metropolitan Opera bass. Atwater Kent Hour, NBC System; Sunday, Nov. 25, at 9:15 p. m.

¶ The New York Philharmonic-Symphony Orchestra's program includes Brahms' Variations, Till Eulenspiegel of Strauss and the C major symphony of Schubert. Willem Mengelberg conducts, and Herman Epstein will lecture. WOR; Sunday, Nov. 25, at 3 p. m.

¶ Operatic program by The Continentals. NBC System; Sunday, Nov. 25, at 4 p. m.

¶ Reinald Werrenrath sings a program of Deems Taylor songs in the Old Company's Hour. NBC System; Sunday, Nov. 25, at 7 p. m.

¶ Capitol Family sixth anniversary program will present the Grand Orchestra and soloists. NBC System; Sunday, Nov. 25, at 7:30 p. m.

¶ Roxy Symphony Orchestra with Henrik De Vrees, flutist. NBC System; Sunday, Nov. 25, at 2 p. m.

¶ Works by Wagner, Dukas and Bizet and the Largetto from MacDowell's Concerto in D minor, with Dorothy Kendrick, pianist, in United Symphony Orchestra's program. CBS; Sunday, Nov. 25, at 3 p. m.

¶ George Gershwin in program of his own works. General Motors Family Party, NBC System; Monday, Nov. 26, at 9:30 p. m.

¶ United Choral Singers over CBS; Monday, Nov. 26 at 8 p. m.

¶ Charles Hackett, tenor of the Chicago Civic Opera Company, soloist in Vitaphone Jubilee Hour. CBS; Monday, Nov. 26, at 9:30 p. m.

¶ Numbers by Schubert, Glazounoff, Grieg, Brahms and Delibes in the Music Room period. CBS; Monday, Nov. 26, at 10 p. m.

¶ Harling's Light from St. Agnes with the composer conducting will be sung in its entirety by the National Grand Opera Company. Alma Peterson, Judson House and Frederic Baer head the cast. NBC System; Monday, Nov. 26, at 10:30 p. m.

¶ Cincinnati Symphony Orchestra, Vladimir Bakaleinikoff, conductor. WLW; Tuesday, Nov. 27, at 8 p. m.

¶ Morley Singers and American Pro-Art String Quartet in joint program, NBC System; Tuesday, Nov. 27, at 8 p. m.

¶ Ferde Grofe directs a program of his own compositions in the Mediterranean Hour. NBC System; Tuesday, Nov. 27, at 8 p. m.

¶ Works of Great Composers program is devoted to Massenet. Orchestra, with soloists, and Cesare Sodero, conductor. NBC System; Tuesday, Nov. 27, at 10 p. m.

¶ Gilbert and Sullivan's The Mikado by the United Light Opera Company. CBS; Tuesday, Nov. 27, at 9:30 p. m.

¶ Katherine Bacon, pianist, and Herbert Heyner, baritone, in Barbizon concert. WOR; Tuesday, Nov. 27, at 9 p. m.

¶ Wagner program in La Touraine Hour. Orchestra and soloists. NBC System; Wednesday, Nov. 28, at 7:30 p. m.

¶ Viennese folk music and other numbers in Blue Danube Nights feature. Hugo Mariani, conductor. NBC System; Wednesday, Nov. 28, at 9:30 p. m.

¶ Ebba Boe, Norwegian soprano, in recital over WBAL; Wednesday, Nov. 28, at 3 p. m.

¶ Bamberger Little Symphony Orchestra in Thanksgiving Day program. WOR; Nov. 29, at 10 p. m.

¶ The Sonora Hour again presents Ruth Breton, violinist, in a program with various recording ensembles. CBS; Thursday, Nov. 28, at 9 p. m.

¶ Gluck program in Milady's Musicians period. NBC System; Thursday, Nov. 29, at 9 p. m.

¶ Countess Helena Morsztyn, Polish pianist; Adelaide de Loca, Douglas Stanbury, Betsy Ayres and the National Concert Orchestra in the National Broadcasting and Concert Bureau musicale. NBC System; Friday, Nov. 30, at 10 p. m.

¶ Flotow's Martha will be sung by the United Opera Company. CBS; Friday, Nov. 30, at 10 p. m.

¶ The Williamsburger Saengerbund of 100 voices directed by Feitz Forsch, over NBC System; Saturday, Dec. 1, at 9:30 p. m.

¶ Herbert's The Red Mill, with Jessica Dragonette and Colin O'More in the Philco Hour. NBC System; Saturday, Dec. 1, at 9 p. m.

¶ Mrs. H. H. A. Beach, pianist, in recital of Chopin and her own works. WMAQ; Saturday, Nov. 24, at 7 p. m. C. S. T.

¶ Chicago Civic Opera Company in Fansteel Hour. NBC System; Wednesday, Nov. 28, at 10 p. m.

Music Patron Passes Away

George Brown Headed Trustees in Boston

BOSTON, Nov. 21.—George W. Brown, president of the board of trustees of the New England Conservatory of Music, for the last five years and vice-president of the United Shoe Machinery Corporation, died on Nov. 16 at his home in Newton. He was eighty-seven years of age.

Born in Northfield, Vt., Mr. Brown received his education in the Orange County Grammar School at Randolph, in Northfield Academy and in the Newbury, Vt., Seminary. Upon completing his education in 1859, he worked as time keeper in machine shops of the Central Vermont Railroad at St. Albans. Later he embarked in various business lines, including groceries and hardware. Going to Sacramento, Cal., Mr. Brown became auditor in the motive power department of the Central Pacific Railroad. Returning east, he joined the Wheeler and Wilson Sewing Machine Company, and was its New England manager. When the United Shoe Machinery Corporation was formed in 1917, Mr. Brown was elected vice-president and director.

Mr. Brown was a life-long devotee of music and became interested in the England Conservatory of Music almost from its inception. He was a generous patron of this institution, and the new addition to the Conservatory building contains a recital hall named after him. Dedication of this hall, arranged for Nov. 14, was postponed on account of his illness.

A son, Edward P. Brown, survives. W. J. PARKER.

Singers Heard in Baltimore

Homer and Ifor Thomas Give Concerts

BALTIMORE, Nov. 21.—Louise Homer appeared on Nov. 5 in the Lyric in a recital which marked the opening of the series arranged by William A. Albaugh.

Mme. Homer proved her mature skill as a vocalist, singing with conviction and excellent taste. The first hearing of two excerpts from John Massfield's The Widow in Bye Street set by Sidney Homer, was thoroughly enjoyed, Katherine Homer accompanied.

Ifor Thomas, tenor, made his first Baltimore appearance on Nov. 9, giving the third Peabody recital with Roy Underwood at the piano. Mr. Thomas made his deepest impression with traditional Welsh songs.

As a tribute to the memory of the late Lena Stiebler, a recital was given at the Young Men's Christian Association, Sunday afternoon, Nov. 11. The program was in charge of Maude Pope Hoffman.

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Americans in Chicago Opera

Civic Opera Place of Many Debuts

CHICAGO, Nov. 21.—With four American singers in leading roles, two of them making their first appearance on the Auditorium stage, and an American conducting, the Chicago Civic Opera's Aida performance of Nov. 10 became an event of unusual interest. Hilda Burke, Baltimore soprano, and Coe Glade, Chicago contralto, made their debuts in the roles of Aida and Amneris. Robert Ringling was the Amonasro, Charles Marshall the Radames, and Henry G. Weber conducted. It was an impressive, in some respects an exciting display of our growing national operatic resources.

Miss Burke, said to be making her first appearance on any stage, created a favorable impression. She has the vocal equipment to sing the Aida music and she has that quality of assertiveness without which a singer might be many things, but never an Aida. She commanded sympathy for Aida, and conveyed it with a straightforwardness that was unerring in its effect.

Success is the immediate word with which to describe Miss Glade's Amneris. She is an intriguing actress, an attainment intensified by her possession of personal beauty. And she is no less a singer of abundant gifts. The voice is a true contralto, exceptionally smooth, dauntless in the range required of Amneris, and susceptible to many variations of power and color.

Mr. Ringling's Amonasro was in the finished, competent style which has marked all his impersonations. Mr. Marshall repeated his familiar Radames. Ramfis stood out as sharply outlined character in the hands of Alexander Kipnis. Edouard Cotreuil sang worthily as the King. Lodovico Oliviero was the Messenger, and the Priestess went unnamed on the program.

Otello Enters

The season's first performance of Verdi's Otello was given on Nov. 12 with a cast that included Charles Marshall, Marion Claire, Cesare Formichi, Maria Claessens, Jose Mojica, Lodovico Oliviero, Chase Baromeo and Antonio Nicolich.

Mr. Marshall's Otello is one of the most distinguished creations to be observed on the operatic stage today, having a fine blend of dramatic and vocal fitness. Whatever the shortcomings of this singer's style in general, the voice and its usage are perfectly suited to the extreme demands of this score. Nor does the dramatic element fall short.

The Iago of Mr. Formichi was superbly sung.

Desdemona is a role whose difficulties lie far below the surface. The music is not exceptionally difficult, nor is the action especially trying. Many singers have mastered those details without difficulty, as did Miss Claire at this time. But the underlying note of spiritual dignity escaped her.

Not a little of the performance's eloquence was due to Roberto Moranzoni, who conducted.

Following in the footsteps of Vladimir Rosing, the Civic Opera presented a rehabilitated Faust on Nov. 13. There was a handsome new setting for the first scene, and shortly thereafter we were made aware that the opera had been re-studied. Faust gazed into his crystal globe, a la Rosing, and the delights of rejuvenation were illustrated merely by the off-stage chorus, without the rear wall fading away to reveal the beauteous Marguerite.

Not many changes marked the Kermess scene, but revisions in the garden scene, were quite the order of the day. A new setting placed Marguerite's house well to the rear, and in addition

EMILY ROOSEVELT



EMILY ROOSEVELT, dramatic soprano, will appear in Chicago, under the auspices of the Apollo Club in Orchestra Hall on Nov. 30. Miss Roosevelt, who is a member of the famous family, is in her second season under the Betty Tillotson Concert Direction.

Miss Roosevelt has been extensively heard in the east and has toured the west with the Festival Opera Company. She met with especial success as Aida, and was later engaged by the Philadelphia Civic Opera Company to sing this role. Following this appearance, she was booked for the part of Venus in Tannhauser by the same company. She will open Edith Abercrombie Snow's series in the Bancroft Hotel in Worcester, Jan. 6; and will appear in Boston and New York in the course of the season. It was in Boston last spring that she sang with the Handel and Haydn Society of that city. Miss Roosevelt's Chicago program will include songs by Sibella, Scarlatti, Verdi, Shillings, Hugo Wolf, Pfitzner, Harris, Worth, Proctor, and Phillips.

to a plentiful supply of papier mache flowers in odd corners there was considerable acreage of canvas generously bedaubed with floral decorations.

Edith Mason as Marguerite was in excellent voice throughout. Charles Hackett's Faust is the most pictorial of them all. The Mephisto of Alexander Kipnis was garbed in gray and had a face of death-like pallor. And Mr. Kipnis' singing was little short of superb.

Siebel was sung by Coe Glade. Desire Defrere was a Valentine of practised ease. Anton's Nicolich and Maria Claessens were of their unvarying excellence. Giorgio Polacco conducted.

Of a sweetness long drawn out was the performance of Samson and Delilah on Nov. 14, with Cyrena Van Gordon and Charles Marshall as the two protagonists, aided by Cesare Formichi, Howard Preston, Edouard Cotreuil, Giuseppe Cavadore, Lodovico Oliviero and Antonio Nicolich. Giorgio Polacco directed.

CHICAGO, Nov. 14.—The traditional second night let-down was not experienced at the performance of La Boheme by the Chicago Civic Opera Company in the Auditorium on Nov. 1. On the contrary, this evening was musically much more brilliant than the preceding one. It marked the debut of Marion Claire—an event that may very nearly be labeled with the often meaningless word sensational—and the return of a number of valued friends.

Not for many a year has a young singer of Miss Claire's qualifications walked the Auditorium stage for the first time. Her voice is a naturally brilliant organ of the true operatic

caliber. It is admirably even and voluminous throughout its range, which is considerable, and its quality is an engagingly fresh and youthful sort that gives an effect of spontaneity to her singing. Her sense of music is delightful—phrasings and nuances are not merely a lesson learned, but the utterance of a joyful instinct to music making.

Another Debut

Aida, the matinee bill of Nov. 3, introduced Eva Turner in the title role. Hers is not—or at least such was our first impression—an Aida voice. Although it does not lack power, it still has not sufficient body to cope with the climaxes in which this music abounds. Its quality is agreeable, it is smooth throughout a good range, and it is obviously susceptible to delicate effects. It has not, we believe, the best possible placement. Yet even in consideration of these things, Miss Turner's was an excellent first performance. Her Aida was carried through with poise and authority.

Ulysses Lappas presents the most heroic Radames we have ever encountered. His vocalism was less satisfying.

Cesare Formichi's Amonasro reaches heights of unique vocal grandeur. No less splendid, was the singing offered by Chase Baromeo as the King. Virgilio Lazzari aired his sonorous bass in the music of Ramfis with the customary artistic results. Cyrena Van Gordon was the Amneris.

The first popular priced Saturday night performance brought Rigoletto, sung by Alice Mock, Ada Paggi, Antonio Cortis, Richard Bonelli, Chase Baromeo, and Howard Preston.

Miss Mock's Gilda confirmed the impressions of her debut as Micaela, revealing as new qualities only the possession of a smooth degree of flexibility. Mr. Bonelli's expressive interpretation of the title role is familiar. Mr. Cortis did some beautiful singing as the Duke. Small though the role of Sparafucile is, it became one of distinction in Mr. Baromeo's hands. Mr. Preston made Monterone's moment a dramatic one. Miss Paggi was a highly acceptable Maddalena. Henry G. Weber conducted a performance that had precision and authority.

With a performance of Lohengrin at the Sunday matinee of Nov. 4, the Civic Opera finally hit its stride as a major organization. It was one of those occasions touched by the elusive quality called inspiration. Besides being of a unity which opera performances achieve but seldom, it had its individual lights: it proved that in Marion Claire a new star has arisen; it afforded Maria Olszewska and Rene Maison roles in which their best abilities shone brilliantly; it renewed our valuable acquaintance with Robert Ringling; and it marked the peak of Henry G. Weber's career as a conductor.

Romeo and Juliet was for the bill of Nov. 5. The cast contained the alluring names of Edith Mason, Charles Hackett, Cesare Formichi and Irene Pavloska. Miss Mason made her season's debut under trying circumstances. For several days she had been ill and so problematical was her ability to see the performance through that Alice Mock stood in the wings ready to go on in her place at any moment. The early scenes showed evidence of Miss Mason's indisposition, but by the time the third act was reached her voice was at its normal beauty and flexibility.

The Romeo of Mr. Hackett is synonymous with romantic grace and distinction of bearing. Cesare Formichi dignified the measures allotted to Capulet. Irene Pavloska sang Stephano's single moment well and added those histrionic touches she understands so thoroughly; Desire Defrere was expertly round and about; Edouard Cotreuil performed the wedding ceremony melodiously; Jose Mojica gave renewed evidence of his ability, bringing Tybalt to a much too realistic death; and Antonio Nicolich, Maria Claessens and Eugenio Sandrini completed the cast.

The Week in Concert in Chicago

By Albert Goldberg

CHICAGO has a new orchestra. It is known as the Skalski Orchestra and made its debut under the direction of André Skalski, well known on several continents as conductor and pianist, at Orchestra Hall on Nov. 21. The organization numbers seventy musicians, chosen without regard to nationality or sex. Michael Wilkomirski, Polish violinist, is a member of the string section. It is planned gradually to augment the orchestra until its personnel consists of 125.

A Wide Outlook

The aim of the Skalski Orchestra is to give Chicago concerts of the type vouchsafed the Parisian public by Walter Straram and his players. No limitation will be placed upon the music to be played. However, it is Mr. Skalski's aim to play music that for the most part is easily comprehensible.

The program announced for the first concert was entirely by Russian composers, and will be reviewed in next week's MUSICAL AMERICA.

Born In Poland

Mr. Skalski, who came to Chicago two seasons ago, has been heard here extensively as a pianist, but this will be his debut as a conductor. Polish by birth, he was known in his native land as a *wunderkind*, making a pianistic debut at the age of eleven. He studied under Hans Sitt, violinist, and his piano study was with Robert Teichmüller at the Royal Conservatorium of Music in Leipzig. Max Reger, took an interest in Mr. Skalski at this time, and from him the student derived much of profit. It was Artur Nikisch who advised Mr. Skalski to turn his attention to conducting; and after two years of practical work with Hofkapellmeister C. A. Corbach of the Loh Orchestra in Sondershausen, Mr. Skalski made his debut in 1912, conducting both operas and concerts.

Ganz in Recital

Scarcely an empty seat was visible in the cavernous depths of Orchestra Hall when Rudolph Ganz gave a piano recital on Nov. 14.

It was popularity thoroughly justified, for Mr. Ganz has become an artist of a greater breadth of vision and depth of feeling than formerly. He was always a pianist *par excellence*. His fingers never failed. But now he is a musician first and a pianist next. He grasps the larger content of his music with a clarity and understanding that permits him to fill in the details in beautiful proportion. It is playing in the grand manner. This was exemplified in music by Brahms and Beethoven, as in ancient and modern works, including two of Mr. Ganz' own compositions.

Weyland Echols, tenor, who appeared as one of the soloists at the Plaza artistic morning in New York on Thursday, Nov. 15, is studying with Mme. Clay Kuzdo. Mr. Echols was heard in a duet with Lucrezia Bori and in several solo numbers.

Galli-Curci Returns

Amelita Galli-Curci sang to admirers who filled Orchestra Hall, at her only recital of the year on Nov. 11. Faces are seen at a Galli-Curci concert that are never observed at any other musical event. Also to be seen are faces only observed at choice events. Save for the inroads that time or circumstance has made upon the upper register, Mme. Galli-Curci was in good voice.

The middle and lower registers were of that liquid quality that has ever been one of the artist's chief assets. Homer Samuels accompanied and won applause by a group of trivial solos.

Michel Wilkomirski gave a violin recital at the Studebaker Theatre on Nov. 11. Four numbers comprised one of the best programs recently heard: Debussy's Sonata in G minor, Brahms' Concerto in D major, Saint-Saens' Rondo Capriccioso and Ravel's Tzigane. Mr. Wilkomirski offered a dignified account of the first movement of the concerto, but perhaps rose to his greatest height in the coda, which was read in a lofty spirit. Isaac Van Grove was helpful at the piano.

Varied Attractions

Mieczyslaw Ziolkowski, pianist, gave a recital at the Playhouse on Nov. 11, offering Bach's Italian concerto, Schumann's Fantasy in C, his own Witches' Conclave (a Fantastic Suite in four parts) and shorter pieces by Chopin, Goossens and Liszt. Mr. Ziolkowski possesses a capable equipment and a style of much vigor.

The fifth of Andre Skalski's concerts intimes was held in the Fine Arts Building, on Nov. 5. Mr. Skalski again had the co-operation of Michel Wilkomirski in a program that included sonatas for piano and violin by Bach, Handel, Mozart and Schumann. They played with their customary efficiency and taste.

Patrons of Rachel Busey Kinsolving's first musical morning on Nov. 8, heard Tito Schipa give the program.

The Chicago Symphony Orchestra, Frederick Stock conducting, gave the following program in Orchestra Hall on Nov. 13: Prelude, Chorale and Fugue, Bach-Abert; Franck's Symphony in D minor; The Waltz by Ravel; the Scherzo from A Midsummer Night's Dream by Mendelssohn, and Rimsky-Korsakoff's Capriccio Espagnole.

Lawrence Tibbett, baritone of the Metropolitan Opera, made his first Chicago recital appearance in Orchestra Hall on Nov. 4. The event was a benefit for the scholarship fund of Gamma Chapter of Sigma Alpha Iota, national musical sorority. Will Garro-way was the accompanist and was also heard in a group of solos.

Isabel Richardson Molter, soprano, disclosed gifts of familiar excellence in a recital in the Studebaker Theatre on Nov. 4, for the benefit of the Chicago Junior School, Inc. Mrs. Molter has earned a loyal following in Chicago, one which never fails to support its favorite, or to offer recognizable evidences of enjoyment. Harold Molter supplied accompaniments of admirable taste.

Dai Buell, pianist, made what has come to be an annual recital appearance in the Playhouse on Nov. 4. Miss Buell is an artist of commendable attainments. The program included Brahms' Eleven Variations on an original theme, Bach's B flat major Partita, Schumann's C major Fantasie, Chopin's B minor Scherzo and two compositions of Liapounoff.

Rita Neve, English pianist, made her Chicago debut in recital in the Goodman Theatre on Nov. 4. She is a pianist of sturdy style and technical efficiency. She made effective display of the final movement of Felix Borowski's Grande Russian Sonata, and disclosed similar virtues in the bravura moments of Liszt's B minor Sonata, without, however, projecting much more than the surface glitter of this deeply dramatic work. The program otherwise contained compositions by Chopin and various English composers.

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Gotham's Important Music

(Continued from page 28)

Chopin, Liszt and Debussy concluding with two of the artist's own compositions, the Dancing Marionette, and Rhapsody.

Mr. Henry exhibits beside musicianship, an excellent technique and a firm tone of good quality. His interpretations were free from annoying mannerisms. A large audience gave evidence of its pleasure in generous applause.

First Sunday Concert

PARTICIPATING in the first Sunday night concert at the Metropolitan opera, beside the orchestra and chorus were Philine Falco and Elda Vettori, sopranos; Henriette Wakefield, contralto; Armand Tokatyan, tenor; Mario Basiola, baritone; and Pavel Ludikar, bass.

The program opened with the Verdi overture *I Vespri Siciliani*, continued with the Coronation Scene from *Boris* by Mr. Ludikar and the chorus; the Dance of the Hours from *La Gioconda*, by the orchestra, with the Grand Finale to the same opera by the chorus and the soloists named above; concluding with *Cavalleria Rusticana* in concert form.

The great part of the evening's singing fell to Mme. Vettori, who used her voice to advantage in spite of a too obvious division of registers, and Mr. Ludikar who sang with style.

Especially commendable was the work of the inimitable chorus and orchestra.

Mr. Bamboschek conducted with impetuosity, but firm beat.

JOHN M. DAVENPORT.

Yolando Mero Heard

IN vivid contrast to the sameness of most recent piano recitals—Yolando Mero, playing there last Tuesday afternoon, Nov. 13, was all sweetness and a great deal of light. Her first group, which included a *Praeludium* and *Gigue* by Handel, Mozart's *Fantasia* and *Fugue* in C major, Schubert's *Impromptu* in G major and F minor, and Weber's *Rondo* in E flat, was marked, in general, by a comparatively fast moving style. There was also a certain heaviness of touch in the earlier numbers which stood apart from her delicate flagree effects in the Weber *Rondo*.

Mme. Mero's style is one that tends toward a flowing effect. She combines a certain strength of touch with a caress to the tone produced. The result is a warm, sustained voice which has the tendency to merge with adjacent tones. She displayed, in addition, an extreme feminine sympathy for the suspected mood of a particular number, which makes for interpretation lavish in sentiment. This was peculiarly evident in her version of the Liszt *Funeral March*, which composed the second group.

The value of an accented emotion in program music is a matter of taste; the simple existence of the accent, how-

ever, is in itself a distinctive index to the artist's personality. There can be no critical dictum to justify a reviewer's evaluation of a mood—to say that the Liszt number was over-stressed, or no.

Chopin's C sharp minor *Scherzo* and a group of six etudes closed the recital, which was well received by an exceptionally large matinee audience.

Barbara Lull Heard

BARBARA LULL, violinist, played the Respighi *Concerto Gregoriano* in a recital in Town Hall, Nov. 6. She was accompanied by Walter Golde. For this somewhat arid work, based on the Gregorian modern, Miss Lull did everything that could be accomplished by technical artistry and emotional expression.

Miss Lull played, in addition, Veracini's sonata in E minor, Wieniawski's *Polonaise* in D major, Bartok's transcription of a group of Rumanian Dances, Suk's *Un Poco Triste*, and Kreisler's arrangements of Dvorak's *Slavonic Fantasy* and a *De Falla Spanish Dance*. Her playing was spontaneous and brilliant. She received a warm and floral ovation.

Max Kotlarsky Plays

MAX KOTLARSKY, a young and spirited pianist of considerable worth, gave a recital in Town Hall, Oct. 30, playing Copland's *Passacaglia*, three Brahms intermezzi, the *Contra-bandista* of Schumann-Taussig, and Schumann's *Symphonic Etudes*.

Mr. Kotlarsky played with much personal interpretation, well-proportioned shading, and judicious pedalling. His performance of the *Symphonic Etudes* was a particularly good demonstration of his attributes, being marked with a vivid spirit, tempered by the conservative taste of an emotionally experienced artist.

Bartlett-Robertson Duo

THERE was beauty, in the recital of "interpretative music," given by Ethel Bartlett and Rae Robertson in the Guild Theatre, last Sunday Evening.

Opening with two numbers of Couperin, Miss Bartlett and Mr. Robinson speedily demonstrated a secure ensemble and an appreciation of the better things. The *Poisoned Fountain* and *The Devil That Tempted Saint Anthony*, two numbers dedicated to the players by Arnold Bax, were played at this performance for the first time in America. Brahms' *Variations* on a Theme by Haydn, Mozart's D major sonata, Daniel Gregory Mason's *Fuge* in A minor, and Mannes' *Sarabande* were among the other numbers of peculiar interest.

Tollefson Trio Performs

THE Tollefson Trio, consisting of Augusta Tollefson, piano, Robert Thrane, cello, and Carl Tollefson, violin, appeared in a Town Hall recital, last Saturday evening, Nov. 3, playing the Arensky trio in D minor, the Saint-Saens' Trio in F, Op. 18, and (for the first time) Jean Hure's *Serenade*.

The performance was well coordinated and marked by conservative although distinctive interpretation. The piano work of Mrs. Tollefson was particularly outstanding. Mr. Thrane has replaced Paulo Gruppe, who was formerly the 'cellist of the trio. A large audience was enthusiastic in its response to the program.

The First Chenier

A SPLENDID first performance of Andrea Chenier was given on Monday evening, Nov. 5, by the Metropolitan Opera Company. Florence Easton gave her usual finished performance of *Madelena*; Mr. Gigli sang Chenier in superb style, although at moments his voice lacked the ease and smooth flowing quality with which he usually sings; Giuseppe De Luca as Gerard carried his share of honors of the performance. Mr. Bourskaya as the Countess, Ellen Dalossy as Bersi, and Didur as Mathieu helped to make the performance tidy and accurate. Attention must be directed to Merle Alcock, who sang her small role of *The Old Woman* with poignant expression. Mr. Serafin conducted.

Jean Duncan Sings

JEAN DUNCAN, soprano, was heard in a recital of English, French, and German songs in Town Hall, Thursday afternoon, Nov. 15. She was accompanied by Walter Golde. Her program included numbers by Beethoven, Haydn, Richard Strauss, Carpenter, and Coleridge-Taylor.

Miss Duncan displayed serious interest in her work and a judicious avoidance of numbers outside of her range. She has a pleasant voice, and uses it with a certain degree of effectiveness.

Max Kotlarsky, Pianist

A YOUNG pianist of brilliance, Max Kotlarsky, a pupil of Albert Ross Parsons and Artur Schnabel, gave his first New York recital of the past few years in Town Hall, Oct. 30. His program included three Brahms intermezzi, Brahms' *Rhapsodie*, Op. 119, No. 4, Schumann's *Symphonic Etudes*, and Copland's *Passacaglia*.

Mr. Kotlarsky plays with a firm, weighty tone, but with much agility and contrasts of shading. These qualities were employed with a technical skill and a distinct sense of tone values which lent itself to intelligent and musicianly interpretation. His performance of the *Symphonic Etudes* was the most distinctive of his interpretations in so far as its romantic field gave a comparatively free rein for the display of Mr. Kotlarsky's distinctive gifts. His audience was well disposed.

ROBERT W. MARKS.

Mr. Bauer's Second

TREASURE-HUNTERS carried precious memories away from the Harold Bauer recital in Town Hall last Saturday afternoon. The pianist's program was a veritable chest of musical jewels. Outshining the entire collection was the Schumann *Faschingsschwank*, which Mr. Bauer played with such sympathy for the contrasting delicacy and manliness of the composer that the music fairly glowed with beauty.

The Op. 101 Beethoven Sonata preceded Schumann, and was given a reading of sage depth and broad values. Four shorter pieces by Albeniz, Debussy, Chopin and Schubert led to the conclusion, Moussorgsky's *Pictures* at an Exposition. As descriptive music these constantly shifting phases of what must have been an extraordinarily dull festivity lack piquancy and any vivid color. Mr. Bauer did skilful justice to the Exposition, but it hardly came to life, even with his ministrations. We took away Schumann as our particular treasure.

Hughes Joint Recital

EDWIN and Jewel Bethany Hughes, familiar artists to New Yorkers, appeared in a two-piano recital in Town Hall, last Saturday evening, Nov. 10, playing Brahms Sonata, Op. 34bis, and Arnold Bax's Irish tone poem, *Moy Mell*. Other numbers featured on their program were the Siloti arrangement of Bach's *Andante* from the *Concerto* in C minor for two pianos and string orchestra; Daniel Gregory Mason's *March* from op. 26a; Saint-Saens' *Gavotte*; Mary Howe's Spanish folk dance, *Habanera* de Cinna; Arensky's *La Coquette*, from *Silhouette*, Op. 23; and Rachmaninoff's *Tarantelle*, Op. 17.

An appreciative audience demanded a repetition of the Saint-Saens' number and encores. Rachmaninoff's *Romanze* was included among the latter. The peak of this excellently performed program was established in a stirring account of the great Brahms work. Throughout, Mr. and Mrs. Hughes proved themselves the masters of ensemble playing that they are.

Jeritza in Tosca

THE season's first *Tosca* was sung last Friday before a crowded house with Maria Jeritza, Antonio Scotti and Giacomo Lauri-Volpi contributing to a performance of uniform vocal utterance and varying histrionics. Mme. Jeritza's portrayal of Puccini's tragic heroine is now painted with broad strokes and vigorous hues. Economy and subtlety of emotional expression have been superseded by more tangible manifestations. There were instances in which she was genuinely moving and in some transcending moments, thrilling. Vocationally, she left little to be desired. The *Vissi d'arte* was followed by the usual wave of approval and Bravi.

Mr. Scotti's long association with the role of Baron Scarpia leaves little to be said that is new. If anything, his conception takes on added strength and authority with each new season. Incidentally, an innate presence of mind relieved an awkward moment in the second act when the aristocratic baron found himself precipitated on the floor after an entanglement with *Tosca*'s long train. Mr. Lauri-Volpi proved a vibrant voiced and stentorian Cavaradossi. But there were times, especially in *E lucevan le stelle*, when restrained and beautiful singing compensated.

The minor roles were entrusted to Louis D'Angelo, Pompilio Malatesta, Giordano Paltrinieri, Vincenzo Reschiglian, Millo Picco and Dorothea Flexer. And Vincenzo Bellezza conducted the forces on both sides of the footlights excellently through their respective paces. The chorus, with but little to do, did most to mar the plausibility of the proceedings. This was most noticeable after *Tosca*'s leap over the parapet in the final scene. It did seem as if her self dispatchment should have moved even an executioner's squad more than it did.

Mr. Bochco Appears

RUDOLPH BOCHCO, violinist, played at Carnegie Hall, on Wednesday evening Nov. 14. He was accompanied by Alexander Stock.

The usual sort of program ensued, including Tartini's *Sonata* in G minor, and the faithful Bach *Chaconne*. The D major *Concerto* of Paganini finished the tour de force group.

Mr. Bochco's performance was uneven but interesting. He alternated between technical errors, and moments of brilliance and discriminating interpretation. He displayed taste and feeling in the last group which included numbers of Scriabin, Tchaikovsky-Auer and Wieniawski. *Cortège* by Nadia Boulanger was enthusiastically applauded and an encore was duly given. The Kochanski arrangement of de Falla's *Jota* was also well received. The audience was friendly, and encores were graciously distributed.

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Musical Americana



By **HOLLISTER NOBLE**



Hail Columbia! Schubert Week Is Over

Hail Columbia! (1819 Broadway, New York, Ask for the Gastein Symphony and ring Sard's bell). The Schubert Centennial officially closed Sunday midnight, Nov. 25.

We also add a modest little tribute to Fred Sard, the brilliant young man who conceived, designed and executed the Schubert Centennial on a truly Gargantuan scale and withal with superb style and good taste.

Headline in Zit's Weekly: "Tenor Sinks Teeth Into Opera Role." It must have been at the big banquet scene in Madonna Imperia.

Honor for Eckstein

Al Goldberg again in a wire from Chi: "Louis Eckstein, impresario of the Ravinia Opera, was made a Knight of the Legion of Honor by a decree of the President of the French Republic on October eighth. News of the distinction became known only today, Mr. Eckstein with characteristic modesty having made no announcement of the fact."

East Side—West Side

Sassietty is throwing aside all restraint these days, so here goes:

One of the most thoroughly enjoyable events in many moons—the brilliant tea at the Park Avenue Ambassador last Sunday, given by Mme. Elizabeth Rethberg for Ottorino Respighi, the man who wrote The Sunken Bell and the grand climax of The Pines of Rome—the event was at once formal, informal—and comfortable.

Just a few samples of the distinguished army present among the Metropolitan contingent were Mmes. Matzenauer and Alcock, and Messrs. Serafin, Von Wymetal, Ziegler, Johnson, Ludikar, Martinelli, De Luca, Lauri-Volpi, Gustafson and William J. Guard, who occasionally tried to lead the orchestra.

Also in the Big Sweepstakes were Nahan and Sam Franko, Paul Eisler and daughter, Helen, late of The Egyptian Helen, Howard Taylor, Alfred Human, Sig Spaeth, Bill Murray, John Amans (flutist of the Philh.), Didur, Alex Smallens, Morris Gest, Jeanette Vreeland, Sam, Lord Count of Bottenheim, Will Mengelberg, Henry Hadley, Inez Barbour (Mrs. Hadley), Len and Estelle Liebling, La Wenker of the Met, William Vilonat, Percy Rector Stephens (Mr. Jeanette Vreeland), Marian Bauer and sister, Edward Ziegler, Eddy Johnson, Fred Jagel, Lawrence Evans (Elizabeth's big time manager), Bert Peyser (Chris Hayes), Rube Goldmark, composer of The Rustic Wedding, Grena Bennett doing a quadrille with Will Guard, Eugene Bonner and so on far into the Social Register.

At Rethberg's Table

Every one spoke German at Mme. Rethberg's table, . . . including the guest of honor, Sgr. Respighi, who sounded like a native Berliner. . . . Some of those at the table included Mr. and Mrs. Willem Mengelberg, Alex Moissi, the actor, and Mr. Doman, who in private life is Mr. Rethberg.

And at the St. Regis

Over at the St. Regis the same afternoon Mme. Jeritza was giving a birthday party for two little girls. There were big cakes and many gifts, while the Baroness performed card tricks to amuse her friends and the husbands of the little ones beamed approbation.

And over at Mrs. Ernest F. Walton's residence at a private recital of nice young music by Boris Koutzen. Among those present were Olga Samaroff, Alex Siloti, Mr. and Mrs. Horace Britt, Mr. and Mrs. Joseph Achron, and Aaron Copland.

P. S.—Bela Bartok stayed there last year.

"S. O. S." on the Air

"S. O. S." a new symphonic work by Robert Braine, will have a world premiere over the air under Walter Damrosch at his first radio concert this Saturday night.

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Mr. Whithorne Meets the Police

Emerson Whithorne, composer of Fata Morgana, among others, wanted fresh air. He sat on a Central Park bench and spread out the first ten pounds of his Sunday paper. Along came a policeman:

"Take those papers off that bench."

"Nothing doing," replied Mr. Whithorne. "This was once a free country."

"You've guessed wrong," replied Offisa Pupp, and served Emerson with a summons.

The offisa is right. There is an ordinance forbidding any one in New York to spread newspapers on a park bench.

It was after the dress rehearsal of The Sunken Bell. One of the Italian conductors (name on request) was asked what he thought was the reason for the new opera's success.

"The Egyptian Helen," he answered . . . stet.

Marguerite D'Almeida, the contralto, gave a party the other night. . . . Kurenko, Russian soprano, sang for three . . .

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NEW YORK, DECEMBER, 1, 1928

Demons of the Press

Headline on Len Liebling's review of the Boston Symphony review in the N. Y. American Nov. 23, dealing with the premiere of Apollo Musagetes:

"Boston Orchestra Plays Novelty by Serge Stravinsky."

This is an obvious mistake, as every one knows the work is by Igor Koussevitsky.

Ottorino Respighi's toccata for piano and orchestra, played this week by the Philharmonic, was written last August at Capri and is dedicated to William B. Murray, now of the House of Judson.

Regrets

We add our regrets to the general sorrow over the sudden breakdown suffered a fortnight ago by Black Carl Johnson, who was at the side entrance of the Metropolitan for twenty-four years opening carriages and auto doors and ushering debutantes, dowagers, diplomats and even deadheads into the house. Johnson has managed ten doormen, opened doors for Roosevelt, Taft, and Wilson, been a vaudeville magician, manager of a Negro road show, and lately messenger for a broker's firm.

Contemporary History

Felix Salmond, English 'cellist, has just been married again, this time to a Miss Curtis of Boston. Deems Taylor heard the first rehearsal of George Gershwin's "An American in Paris" the other day and will probably write the program notes. . . . Pina of the Metropolitan has a new Packard eight, painted green. Rose Ponselle has a new dark blue Cadillac. . . . Toscha Seidel, violinist, will probably wed a cousin of Mrs. Mischa Elman. . . . Ganna Walska has purchased an \$8,000 picture from the painter, Kessack, and presented it to the Polish Embassy in Washington. . . . Leopold Auer recently had a letter from the Russian composer, Glazounoff, who is 71 and is in straightened circumstances in Paris. . . . Howard Taylor of Judson finally managed to tune his second-hand Cadillac up to 37 miles an hour and was promptly handed a ticket. . . . Mme. Jeritza recently took in three movie shows in succession. . . . Gina Pinnera, as every one now knows, is Miss Virginia Choate Pinner of Ohio. . . . Roland Hayes, one-time elevator boy, seldom gives a recital for less than \$2,000. When he sings South a line is drawn through the house, whites on one side, blacks on another. His former accompanist, William Lawrence, is studying singing in Paris. . . . It looks as if Adamo Didur will tie the Big Knot with Mlle. Marguerite Vignon, danseuse, on Dec. 23.

Now draw another breath:

In room 1692 of the Ansonia lives the Italian tenor, Lauri-Volpi; in room 1592 lives the Italian baritone, Danise; that other eminent Italian, Signor Chris Columbus, were he alive, would probably be in room 1492. . . . Maestro Belleza of the Met has advised Mme. Jeritza (last time this week) to sing the title rôle in Cilea's opera, "Odrienne Lecouvreur." . . . We also hear that Mme. has often besought Gatti to let her sing "The Girl of the Golden West." . . . M. Gatti, however, does not like to breathe life into operas which have been tucked comfortably in the family vault. . . . All in Budapest at the same time, recently, were Dusolina Giannini, soprano and pianist, Emil Sauer, Mischa Levitsky, Josef Lhevinne, Ernest Dohnanyi, and Ignatz Friedman.

Gentleman the millenium: One tenor praises another. Eddy Johnson met Fred Jaegel the other day and exclaimed:

"Old man, I heard you knocked them dead the other day. You certainly scored a touchdown." . . . At an old fashioned "bier stube" on lower Third Ave. may often be seen Artur Bodanzky, Gustav Schuetzendorf and many of the other German artists at the Metropolitan. The proprietor founded his institution in 1889, is a great authority on German art and often recites Schopenhauer and Heine with gusto.

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It's Sometimes WORK and Sometimes PLAY for Artists



Tito Schipa turns bricklayer, but it's to help along the new auditorium of the opera house under construction in Hearst Square, Chicago.
(International Newsreel)



Flying to concerts is just one of those things to Mme. Elly Ney, pianist. Keeping up with 70 appearances before Feb. 1 is the reason that Mme. Ney is seeing Europe from the air.



Feodor Chaliapin might be called the old man in the shoe! Here is part of his family at Saint-Jean-de-Luz. From left to right they are: Daniel Gardner, husband of Martha, Martha, Stella Petzold, Irene, Tatiana, Maria, and Dassia.

David de Groot English violinist, arrives on the S. S. Celtic at Boston to open his American concert tour.
(Acme)

Tullio Serafin, the conductor, and Ottorino Respighi, the composer of *La Campana Sommersa*, examine the score of the Metropolitan's latest Novelty.
(Photo Carlo Edwards)



M. Mascagni (left), composer of "*Cavalleria Rusticana*," as he arrived in Paris to conduct his opera, *Il Piccolo Marat*, at the Gaiete Lyrique.
(International Newsreel)

